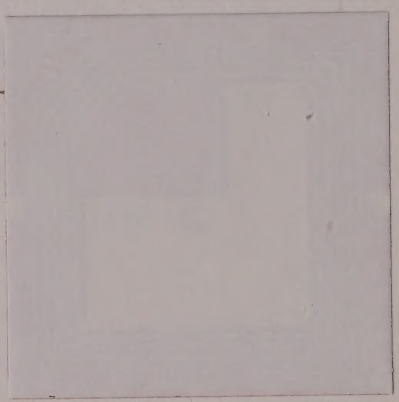

ILLUSTRATED CATALOGUE

OF

THE RARE AND VALUABLE

ITALIAN RENAISSANCE FURNITURE...
BRONZES, CERAMICS, MARBLES
PAINTINGS AND TEXTILES
GREEK AND ROMAN ANTIQUITIES

AND OTHER RARE OBJECTS

COMPRISING

THE TOLENTINO GALLERIES COLLECTION

TO BE SOLD AT UNRESTRICTED PUBLIC SALE

BY DIRECTION OF RAOUL TOLENTINO, OWNER

ON THE AFTERNOONS HEREIN STATED

MAY 1-3

THE SALE WILL BE CONDUCTED BY

MR. THOMAS E. KIRBY

AND HIS ASSISTANT, MR. OTTO BERNET, OF THE

AMERICAN ART ASSOCIATION, MANAGERS

MADISON SQUARE SOUTH, NEW YORK

1919

L. 78828

THE AMERICAN ART ASSOCIATION
DESIGNS ITS CATALOGUES AND DIRECTS
ALL DETAILS OF ILLUSTRATION
TEXT AND TYPOGRAPHY

CONDITIONS OF SALE

1. **Any bid** which is merely a nominal or fractional advance may be rejected by the auctioneer, if, in his judgment, such bid would be likely to affect the sale injuriously.

2. **The highest bidder** shall be the buyer, and if any dispute arise between two or more bidders, the auctioneer shall either decide the same or put up for re-sale the lot so in dispute.

3. **Payment** shall be made of all or such part of the purchase money as may be required, and the names and addresses of the purchasers shall be given immediately on the sale of every lot, in default of which the lot so purchased shall be immediately put up again and re-sold.

Payment of that part of the purchase money not made at the time of sale shall be made within ten days thereafter, in default of which the undersigned may either continue to hold the lots at the risk of the purchaser and take such action as may be necessary for the enforcement of the sale, or may at public or private sale, and without other than this notice, re-sell the lots for the benefit of such purchaser, and the deficiency (if any) arising from such re-sale shall be a charge against such purchaser.

4. **Delivery** of any purchase will be made only upon payment of the total amount due for all purchases at the sale.

Deliveries will be made on sales days between the hours of 9 A. M. and 1 P. M., and on other days—except holidays—between the hours of 9 A. M. and 5 P. M.

Delivery of any purchase will be made only at the American Art Galleries, or other place of sale, as the case may be, and only on presenting the bill of purchase.

Delivery may be made, at the discretion of the Association, of any purchase during the session of the sale at which it was sold.

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Storage charges will be made upon all purchases not removed within ten days from the date of the sale thereof.

7. **Guarantee** is not made either by the owner or the Association of the correctness of the description, genuineness or authenticity of any lot, and no sale will be set aside on account of any incorrectness, error of cataloguing, or any imperfection not noted. Every lot is on public exhibition one or more days prior to its sale, after which it is sold "as is" and without recourse.

The Association exercises great care to catalogue every lot correctly, and will give consideration to the opinion of any trustworthy expert to the effect that any lot has been incorrectly catalogued, and, in its judgment, may either sell the lot as catalogued or make mention of the opinion of such expert, who thereby would become responsible for such damage as might result were his opinion without proper foundation.

AMERICAN ART ASSOCIATION,
American Art Galleries,
Madison Square South,
New York City.

CATALOGUE

THE AMERICAN ART ASSOCIATION
MANAGERS

SALE AT THE AMERICAN ART GALLERIES
TOLENTINO GALLERIES COLLECTION
Afternoons of Thursday and Friday, May 1 and 2, 1919

To save time and to prevent mistakes each Purchaser will oblige the Managers by filling in this slip and handing it to the Record Clerk or Sales Attendant on making the first purchase.

Purchaser's Name _____

Address in Full _____

Amount of Deposit _____

FIRST AFTERNOON'S SALE

THURSDAY, MAY 1, 1919

AT THE AMERICAN ART GALLERIES

BEGINNING PROMPTLY AT 2.30 O'CLOCK

GLASS

1—Roman Glass Vase of the Third Century B.C.

Molded greenish glass. Tapering sides and molded spreading rim. Cream-colored incrustation and exceptional greenish iridescence.

Height, 1⅜ *inches.*

2—Roman Glass Cup of the First Century B.C.

Of blown white glass. Cylindrical shape with turned over rim. Silvery patina and iridescence.

Height, 1½ *inches.*

3—Roman Glass Vase of the First Century B.C.

Of blown amber-colored glass. Barrel-shaped, with molded shoulder and foot. Circular opening, with double pear-shaped stopper. Silvery patina and iridescence.

Height of vase, 2¾ *inches.*

4—Roman Glass Vase of the First Century B.C.

Blown white glass. Globular body, with pinched-in sides, incurved neck and spreading rim. Silvery patina and iridescence.

Height, 2½ *inches.*

5—Sidonian Glass Perfume Bottle of the First Century B.C.

Molded amber-colored glass. Formed as a date with cylindrical neck. Silvery patina and slight iridescence.

Height, 2½ *inches.*

6—Roman Glass Vase of the Second Century B.C.

Molded greenish glass. Globular body, incurved neck and spreading rim. Decorated with outstanding zigzags of glass filament. Green iridescence.

Height, 3 inches.

7—Roman Glass Bowl of the First Century B.C.

Blown white glass. Coupe-shaped, with straight projecting rim and annular foot. Cream-colored incrustation, revealing a silvery iridescence.

Height, 2¼ inches; diameter, 3 inches.

8—Roman Glass Bowl of the First Century B.C.

Blown white glass. Coupe-shaped, with curved sides and annular foot. Silvery patina and rich iridescence.

Height, 1¾ inches; diameter, 3½ inches.

9—Venetian Glass Vase with Handles of the Sixteenth Century

Blown white and blue glass. Coupe-shaped body, reeded, ribbed and encircled by filaments of blue glass; spreading stem, circular foot and two looped handles of dark blue glass with quillings of white glass. (Cracked.)

Height, 3½ inches.

10—Alexandrian Glass Vase of the First Century B.C.

Blown blue glass. Globular body, cylindrical neck and spreading rim. Body encircled by filament of white glass. Brown incrustations and slight iridescence.

Height, 3¾ inches.

11—Roman Glass Vase of the Third Century B.C.

Molded greenish white glass. Tapering cylindrical shape, with spreading rim and ribbed foot. Slightly iridescent.

Height, 3½ inches.

12—Roman Glass Dropping Bottle of the Second Century B.C.

Molded greenish glass. Globular-shaped body, molded in a sunken reticulated pattern. Cylindrical neck, with pierced web and molded spreading rim. Varicolored iridescence.

Height, 3¾ inches.

13—Roman Glass Vase of the Third Century B.C.

Molded greenish glass. Pear-shaped body, with raised reticulated patterning; cylindrical neck and spreading rim. Brown incrustations, revealing a greenish iridescence.

Height, 4 inches.

14—Roman Glass Vase of the Third Century B.C.

Molded white glass. Globular body, with cylindrical neck and spreading rim. Brown patina and greenish iridescence.

Height, 5¾ inches.

15—Roman Glass Ewer of the Third Century B.C.

Molded amber-colored glass. Pear-shaped body, with vertical pinched-out ribbings. Cylindrical neck, encircled by filament of blue glass, pinched-in spout, spreading rim, straight looped handle of dark blue glass, and annular foot of blue glass. Silvery patina and slight iridescence.

Height, 6¾ inches.

16—Roman Glass Bowl of the Third Century B.C.

Molded amber-colored glass. Straight spreading sides. Silvery incrustations, revealing a slight iridescence. (Repaired.)

Height, 3¾ inches; diameter, 7½ inches.

17—Roman Glass Vase of the Second Century B.C.

Molded white glass. Pear-shaped body, with pinched-out vertical ribbings, starting from applied quilled band; cylindrical neck, encircled by filaments of glass, and flat spreading rim. Golden incrustations, revealing fine iridescence.

Height, 8 inches.

18—Venetian Glass Vase of the Sixteenth Century

Blown white glass. Bottle-shaped, with flattened body, spreading cylindrical neck, molded knop and circular foot. Decorated, as to the body, with scrolled escutcheon in gold, enclosing coat-of-arms in blue and gold. In contemporary octagonal box with hinged lid, covered with sixteenth century velvet and lined with silk damask.

Height, 9½ inches.

19—Venetian Glass Vase of the Sixteenth Century

White blown glass. Shaped as a horse, with mane of quilled glass, seated on its hind legs and supporting a bell-shaped bowl. On circular conical and molded foot. (Restored.)

Height, 12½ inches.

20—Venetian Glass Deep Dish of the Sixteenth Century

"Vitro de Trina," or lace glass. Circular shape, with broad flat rim, of clear white glass, having a reticulated patterning of opaque white "lattino" glass.

Diameter, 17½ *inches.*

MISCELLANEOUS ART OBJECTS

21—Italian Silver Sucrier of the Eighteenth Century

Body of crater shape, with lower portion gadrooned, incurved stem and circular foot with acanthus leaf border, projecting scrolled handles modeled as dolphins, domed cover with acorn finial and base pierced with interlacements. Neapolitan mark of the eighteenth century. Maker's mark: "L. M."

Height, 6¼ *inches.*

22—Pair of Venetian Colored Glass Statuettes of the Late Eighteenth Century

Figure of two masqueraders, one in a green domino and the other in red, patterned with floral sprays, black cape and tricorn hat.

Height, 8½ *inches.*

23—Pair of Venetian Glass Candlesticks of the Eighteenth Century

Of clear and opaque white and black glass. Formed as the standing figures of negroes in tight-fitting tunics and loose knee-breeches, holding voluted cornucopiæ which form the candle sockets.

Height, 10 *inches.*

24—Pair of Venetian Colored-glass Statuettes of the Late Eighteenth Century

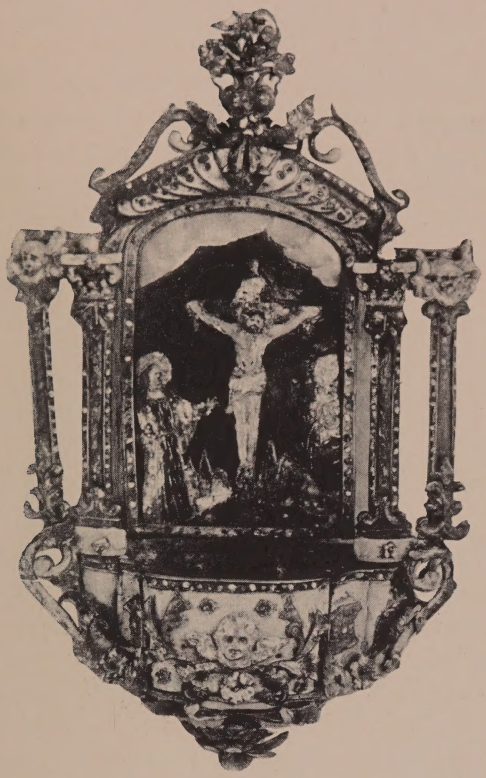
Figure of lady and gentleman in masquerade costume. The lady in a green skirt and red bodice with powdered hair, the gentleman in green coat, black knee-breeches, tricorn hat and black hair.

Height, 9 *inches.*

25—Venetian Glass Picture Frame of the Early Seventeenth Century

Molded frame, formed of panels of mirror glass divided by bands of spirally twisted clear glass, with applied masks and leaves of repoussé brass at the angles and finial of a rayed mask in cast brass.

Height, 5 *inches; width,* 9 *inches.*



26—Venetian Benitier of the Late Sixteenth Century

Of silver, enameled in colors. Rectangular back, painted with subject of the Crucifixion with the Virgin and St. John, with arched top, scrolled cresting, floral finial, and flanked by twin Corinthian pilasters. Below a shaped, white enameled, holy-water stoup, flanked by scrolls and decorated with applied cherubs and branches of leaves.

Height, 7 inches.

27—Venetian Glass Reliquary of the Sixteenth Century

Octagonal-shaped, on stand. Molded frame, formed of panels of mirror glass, separated by rods of spirally twisted white glass, mounted with leaves of repoussé brass and surrounded by pierced and scrolled border of cast brass, scrolled, mask finial and apron. Molded stand.

Height, 9½ inches.

28—Pair of Steel Gauntleted Armlets of the Sixteenth Century

Pointed, half-round armlets of steel, with scrolled and cinquefoiled borders damascened in gold. Hinged steel under pieces, and coat-of-mail gauntlets.

Length, 19 inches.

29—Florentine Ivory Carving of the Early Sixteenth Century

Section of elephant's tusk carved in high relief with three-quarter-length figure of the Virgin supporting, on her right arm, the undraped Christ Child, to whom she tenders her breast to suckle. Part of a Pax carved in the *botega* of Baccio Bandinelli (1487-1559).

Height, 5½ inches; width, 4 inches.

(*Illustrated*)

30—Paduan Carved Bone and Certosina-work Casket of the Early Fifteenth Century

Rectangular-shaped, with domed and hinged lid. Lid decorated with broad bands inlaid with certosina-work of bone and ebony in a quatrefoil diaper patterning and with panels of recumbent nude female figures and leaves. Sides and ends decorated with carved figures of Saints, holding labels and palm leaves, flanked by castellated towers with doors; one enclosing a figure of a man and one that of a nude female. At the angles are thin spirally twisted columns. Swinging looped carrying handle of wrought iron.

Height, 7 inches; length, 12 inches.

Note: An almost precisely similar casket is in the British Museum. Illustrated in "Guide to the Mediaeval Room," page 162.

31—Venetian Painted Jewel Box of the Eighteenth Century

Rectangular shape, with incurved front and double curved sides. Hinged lid, fitted with mirror. The box is painted in various colors, with panels of classic figure subjects. The interior is arranged with two removable boxes, lined with velvet and with a removable tray fitted with central box and four shaped side boxes with hinged lids, painted with Apollo and Daphne, and other subjects, on cream-colored grounds.

Height, 4 inches; width, 19 inches; depth, 13 inches.

32—Florentine Certosina Coffer of the Fifteenth Century

Rectangular shape, with hinged lid, having two side braces and molded base. Front, sides and top inlaid in ivory certosina-work, of a diapered geometrical design, the top with a chessboard and the front with a panel of octagonal patterning enclosing and surrounded by borders of stars. Swinging, looped carrying handles of wrought iron.

Height, 17½ inches; width, 29 inches; depth, 19 inches.

From the Stefano Bardini Collection.

No. 29—Florentine Ivory Carving of the Early Sixteenth Century

COPPER AND BRASS BOWLS, ETC.

33—Florentine Copper Basin of the Seventeenth Century

Circular shape, with globular gadrooned body and incurved neck, repoussé with medallions and flutings.

Diameter, 12 *inches.*

34—Nuremberg Brass Rose-water Dish of the Late Fifteenth Century

Circular shape, with flat rim. Center repoussé with circular medallion of "Adam, Eve and the Serpent in the Garden of Eden," surrounded by a legend in Gothic characters, and by spirally curved gadroonings. The rim incised with bands of leaves and trefoils. Silvered.

Diameter, 14¾ *inches.*

Note: A precisely similar dish is in the British Museum. See "Guide to the Mediaeval Room," page 7.

35—Florentine Copper Pail of the Sixteenth Century

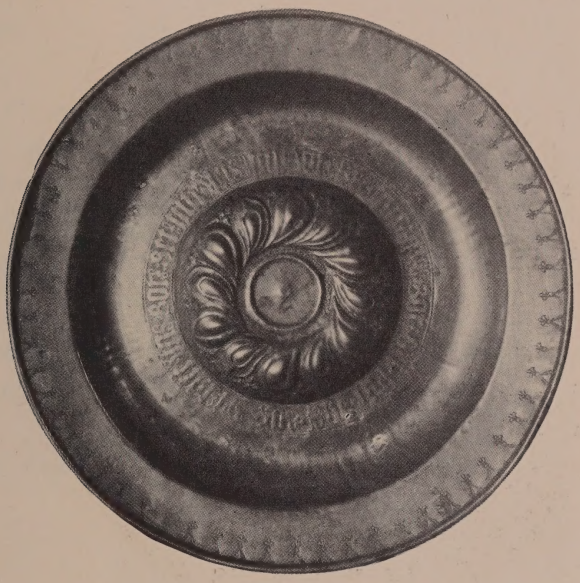
Circular shape, with bulbous body and incurved neck repoussé with sunken flutings, and beaded border. Projecting ears, repoussés with shells and wrought-iron bail handle.

Height, 12½ *inches; diameter,* 12 *inches.*

36—Florentine Brass Basin of the Sixteenth Century

Circular shape, with straight sides and flat rim. Center decorated with circular medallion, repoussé with subject of "Adam, Eve and the Serpent," the rim incised with a border of detached fleurettes.

Diameter, 11¾ *inches.*



37—Florentine Brass Rose-water Dish of the Sixteenth Century

Circular shape, with flat rim and raised central boss repoussé in a pattern of carved gadroons, surrounded by a repeated legend in Gothic characters. The rim is decorated with an incised border of trefoil design.

Diameter, 18½ *inches.*

38—Florentine Brass Deep Dish of the Sixteenth Century

Circular shape, with flat rim. Center repoussé with raised boss of spirally twisted pointed gadroons, surrounded by a legend in Lombardic characters. The rim decorated with border of incised quatrefoils.

Diameter, 15½ *inches.*

39—Florentine Copper Pail of the Sixteenth Century

Circular shape, with bulbous gadrooned body and incurved neck, repoussé with flutings and band of beadings. Semicircular projecting ears and wrought-iron bail handle.

Height, 12 *inches; diameter,* 11 *inches.*

40—Nuremberg Brass Rose-water Dish of the Fifteenth Century

Circular shape, with flat rim and raised central boss, repoussé in a pattern of spirally curved, pointed gadroons, and surrounded by a repeated legend in Gothic characters. The rim is decorated with incised bands of festoonings and quatrefoils.

Diameter, 17 *inches.*

41—Florentine Copper Fountain of the Sixteenth Century

Vase-shaped and fluted body, with beaded and fluted shoulder, cylindrical fluted neck and molded and fluted foot, flat looped handle, curved upper spout with strapwork stay, and straight, projecting lower spout. Dark green patina.

Height, 16½ *inches.*

42—Florentine Copper Basin of the Seventeenth Century

Circular shape, with curved sides and spreading rim repoussé with border raised oval medallions and cable patterning.

Height, 10 *inches; diameter,* 19 *inches.*

BRONZES

43—Italian Gilt Bronze Architectural Ornaments of the Seventeenth Century

Formed as cherubim with outstretched wings. Completely gilt.

Height, 4 *inches; width,* 5 *inches.*

44—Greek Votive Bronze of the Fourth Century B.C.

Modeled as an open hand, making a gesture of benediction. The palm encloses a bearded bust of the deity, Sabazius, the third and little fingers support a crescent, the thumb a pine cone, while the back is molded with a lizard, serpent, frog, tortoise and a vase in relief. This hand was dedicated to Sabazius, the Phrygian Dionysius or Indian Bacchus. On molded cylindrical red marble pedestal.

Height of bronze, 2½ *inches.*

Note: The only similar example known to exist was excavated at Rumpst, near Antwerp. Exhibited at the Exposition des Beaux-Arts, Rome, 1911.

45—Paduan Bronze Plaquette of the Early Sixteenth Century by Moderno

Rectangular shape. Modeled with a subject of "The Holy Family." In the center the Virgin, in a loose robe, seated under a tree, supports the undraped Child Christ. He reaches over to embrace St. Elizabeth, who kneels in front of the Virgin. On the left are two angels, one of whom plays a violin. In the foreground are a drawn sword above a child angel and, in the distance, St. Joseph drawing water from a spring, a saddled donkey and a cottage. Modeled by the artist known as "Il Moderno" (fifteenth and sixteenth centuries).

Height, 13 *inches; width,* 9 *inches.*

46—Roman Votive Bronze Lamp of the First Century A.D.

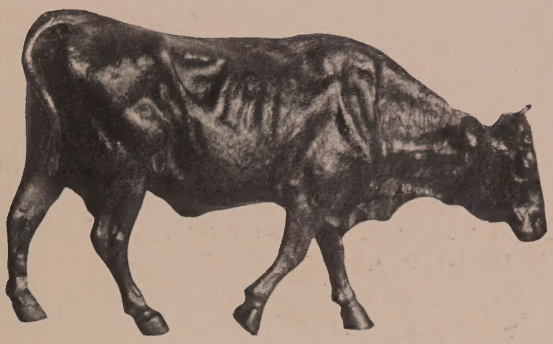
Formed as a human foot with leather sandal. Ring handles, masked by a serrated leaf and hinged cover modeled as the face of Isis (suggesting Egyptian influence). Green patina. In velvet-lined case.

Height, 2 inches; length, 6 inches.

47—Florentine Bronze Mortar of the Seventeenth Century

Cylindrical shape, with spreading sides. Decorated with horizontal moldings, a raised band of acanthus-leaf scrollings and with detached acanthus leaves below. Molded foot.

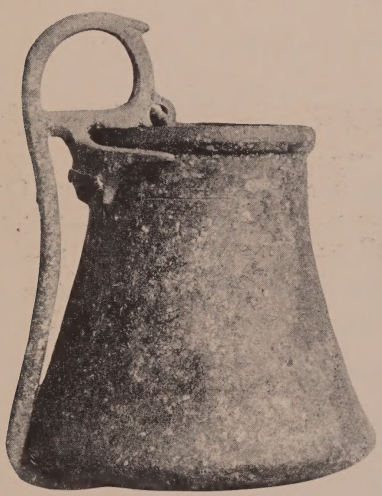
Height, 8½ inches; diameter, 10½ inches.



48—Florentine Bronze and Iron Statuette

"Cow." Standing figure of cow modeled in iron, with horns and tail of bronze. Dark patina. No base.

Height, 2¾ inches; length, 4¾ inches.



49—Pair of Roman Bronze Water Pitchers of the Third Century A.D.

Tapering, cylindrical shape, with incurved sides, applied square scrolled looped handle with swinging ring for suspension. Entirely coated with green incrustation.

Height, 9½ inches.

Note: Excavated in Rome and used in the Baths of Caracalla.

50—Tuscan Bronze Bust of the Fifteenth Century by Civitali

"St. Sebastian." Bust of the Saint with upturned face, flowing hair, Florentine skull-cap and ringed nimbus. Dark patina. On octagonal pedestal of gilt wood and crimson velvet. Modeled by Matteo Civitali di Giovanni (1435-1501).

Height of bust, 4 inches

(*Illustrated*)

51—Pair of Venetian Bronze Candlesticks of the Sixteenth Century by Vittoria

Shaped as a tripod formed of three voluted scrolls with female caryatid figures at the angles, separated by masks and scrolls and with feet formed as dolphins' heads. Vase-shaped candle-sockets modeled with figures of *putti* and rams' heads. By Alessandro Vittoria (1525-1613).

Height, 7 inches.

From the Stefano Bardini Collection.

(*Illustrated*)

52—Græco-Roman Bronze Vase of the First Century A.D.

Pear-shaped, fluted body. Cylindrical neck, inlaid in silver with acanthus-leaf ornamentation, beaded spout, looped handle formed as a dragon with eyes of inlaid silver, molded stem and circular fluted foot. Dark-greenish patina.

Height, 7 inches.

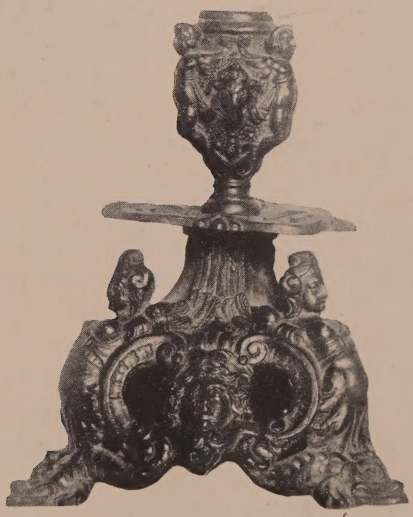
53—Roman Bronze Statuette of the First Century B.C.

"Leda and the Swan." Nude figure, one hand raised to her bosom, the other fondling a swan at her side. On triangular base. Dark green patina. Cylindrical and molded pedestal of red marble.

Height of statuette, 2¾ inches.

50

51



51

54—Roman Bronze Statuette of the Second Century B.C.

"Hercules." Nude figure, standing with club held in his right hand. A lion-skin is thrown over his shoulder and left arm, the head forming a head dress. Dark green mottled "Pompeian" patina. No base. On molded, rectangular red marble pedestal.

Height of bronze, 5 inches.

55—Græco-Roman Bronze Statuette of the Third Century B.C.

"Athena." Figure clothed in a peplum and with plumed helmet. She is seated, with her right hand raised to her head and her left arm extended downward. On rectangular base. Light green patina. On molded rectangular pedestal of red and black marble.

Height of bronze, 5 inches.

56—Paduan Bronze Statuette of the Sixteenth Century

"Atlas." Nude figure, standing, and supporting on his shoulders a globe with sun in relief, forming an ink-well with circular opening. Dark patina. On square base and molded, rectangular marble pedestal.

Height of statuette, 8 *inches.*

57—Roman Bronze Ewer of the Second Century A.D.

Globular body, incurved neck and looped handle, with heart-shaped terminations. Dark green patina.

Height, 6¾ *inches.*

58—Italian Bronze Statuette of the Fifteenth Century

"A Dancing Faun." Nude figure of a faun, with pointed ears, curly hair and outstretched arms. In an attitude of dancing. Tail missing. Dark patina. No base. On rectangular molded pedestal of red marble.

Height of statuette, 4¼ inches.

59—Pair of Italian Bronze Statuettes of the Sixteenth Century

Rearing horses. Without trappings, after the antique. On molded rectangular pedestals of yellow marble.

Heights of statuettes, 6 inches.

Note: These horses were purchased at the sale, held in 1910 in Florence, of Signor Perroni's famous collection of Bronzes.

60—French Bronze Statuette of the Louis XVI Period

"Castor." Nude figure of Castor, with upturned face and right arm upraised, holding the bridle of a rearing horse. Irregular base. Dark patina. On contemporary molded and rectangular pedestal of yellow and white marble.

Height of statuette, 9 inches.

61—Florentine Bronze Statuette of the Late Seventeenth Century

Equestrian figure, bareheaded and carrying a drawn sword in his right hand, while the left holds the reins aloft. The horse has a saddle-cloth and its arched tail is tied with a ribbon. On an oval pedestal, probably Paduan of the fifteenth century, broken at the angles by four caryatid figures with tapering terminations. Molded cornice and base, the body decorated with acanthus-leaf scrollings arranged in quatrefoil form.

Height of statue, 7¼ inches; height of pedestal, 5¾ inches.

From the Stefano Bardini Collection.

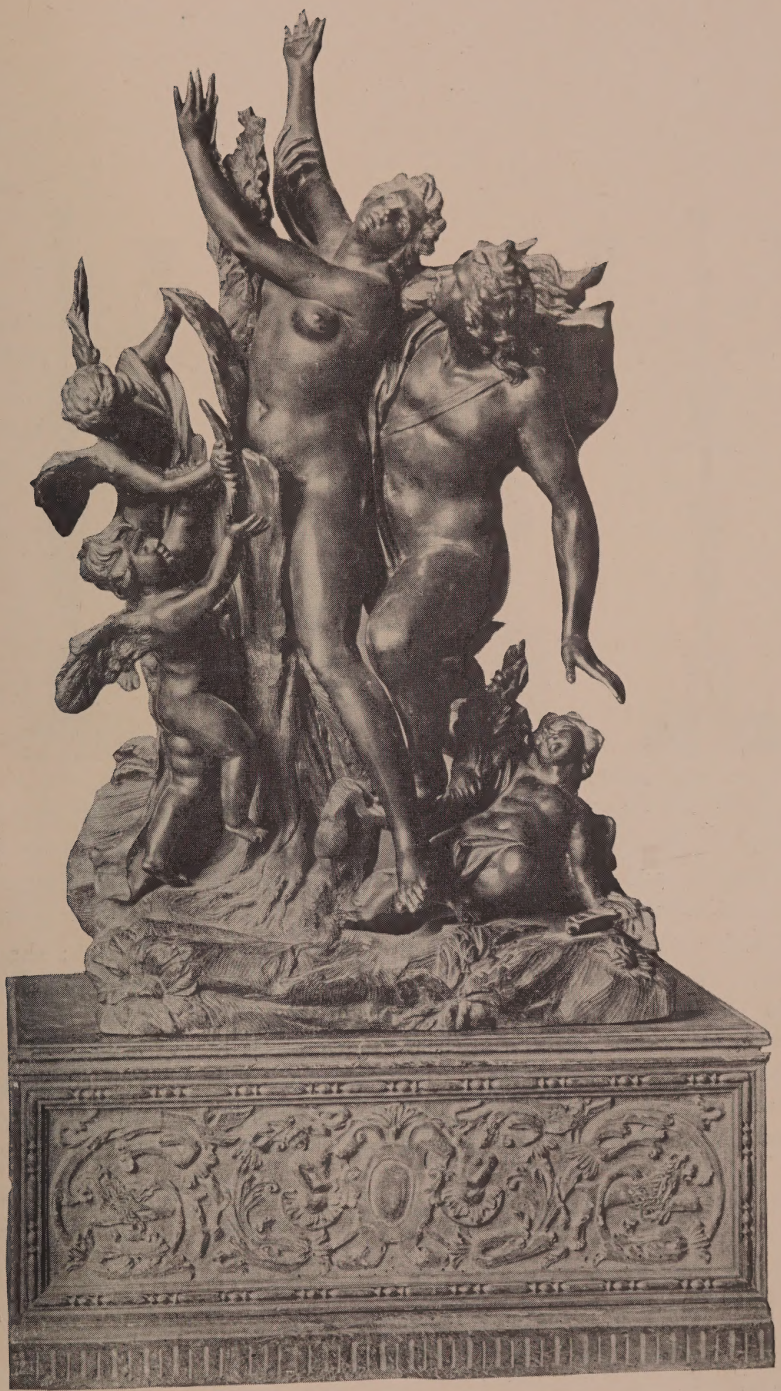
62—Florentine "Cire-perdu" Bronze Group of the Sixteenth Century by Bernini

"Apollo and Daphne." Apollo seizing Daphne, who presses close to the trunk of a laurel tree, the bark of which is held up by two winged Amorini. A third Amorino lies at full length below, his arms clasped around a branch of the tree. Irregular rustic base, on sixteenth century square carved and gilded wood pedestal of Tuscan workmanship, with molded cornice and base and sunken panel of gilded carvings of acanthus-leaf rinceaux, scrolled escutcheons supported by terminal figures and statant lions. Modeled by Giovanni Lorenze Bernini (1598-1680).

Height of bronze group, 20 *inches.*

Note: This group, which is from the Davanzati Palace Collection, was cast by the cire-perdu process, from Bernini's original study in wax, for his marble group now in the Borghese Museum in Rome. As such it is illustrated, with a descriptive explanation, in the "Life of Bernini" by Professor Munoz of the University of Rome.

(*Illustrated*)



No. 62—Florentine "Cire-perdu" Bronze Group of the Sixteenth Century by Bernini

63—French Gilded Bronze Mantel Garniture of the Seventeenth Century

Clock with white enameled dial and gilded bronze tablet; shaped dial case, surmounted by finial of two winged doves to which a blackamoor in black bronze is pointing. Plinth with tablet in low relief modeled with subject of Indian with parrot and Sailor with bale of goods in landscape with palm trees. Candelabra, with stems modeled as figures of standing Sphinxes in black bronze, on cylindrical pedestals, supporting scrolled branches with two candle sockets, in gilt bronze.

Height of clock, 10¾ *inches.*

Height of candelabra, 18¾ *inches.*

64—Roman Bronze Lamp-stand of the First Century B.C.

Fluted cylindrical stem on tripod stand of three birds' claws, with circular cushion feet. Above, a circular, fluted disk, molded neck and four curved branches with flattened trefoil terminations and a standing figure of a Discobolus. Dark green patina.

Height, 48 *inches.*

Note: From the sale, in 1910, of the famous Ferroni Collection of Bronzes.

65—Florentine Bronze Statuette of the Sixteenth Century by Bologna

"Abundantia." Full-length figure, nude, save for a scarf thrown over the left shoulder and forming a girdle. The left hand rests on a cornucopia, the right, with extended arm, holds a bouquet of flowers. Dark green patina. No base. On molded rectangular pedestal of lapis-lazuli and Giallo Antico marble. Modeled by Gian di Bologna (1530-1608).

MARBLES, TERRA-COTTA AND STUCCO

66—Early Greek Marble Bust of the Sixth Century B.C.

Head of Hermes, as a warrior with plumed helmet, shaped mask, and scale corselet. Of yellowed white marble.

Height, 7 *inches.*

67—Venetian Painted Terra-cotta Statuette of the Fifteenth Century

"A Sleeping Child." Full-length figure of a child asleep and resting her right arm on a pillow. She wears a flowing robe, painted to imitate a floral brocade, and has natural hair. On oval rustic base.

Height, 4½ inches; length, 10 inches.

(*Illustrated*)

68—Græco-Roman Statuette of the Third Century B.C.

"A Winged Victory." Standing figure of a woman in flowing chiton, girt at the waist. At her right side is a winged gryphon and in her left hand she carries the stem of a palm branch. Head and right arm missing. Irregular base of Greek statuary marble.

Height, 15½ inches.

(*Illustrated*)

68

67

69—Venetian Colored Terra-cotta Statuette of the Late Seventeenth Century

Figure of the Virgin in flowered robe, red undergarment, blue mantle, sheepskin collar and broad-brimmed hat. The under surface of brim gilded so as to form a halo. She is seated and supports with her left hand the undraped Child Christ, who sits on her lap, while her right hand is raised. Painted naturalistically and gilded.

Height, 28 *inches.*

70—Roman Terra-cotta Statuette of the Seventeenth Century by Algardi

The Muse of History. Figure, in uncolored terra-cotta, of a woman with banded hair, draped in a chiton and mantle, wearing sandals and seated on a rocky mound, reading, with downturned face, from a scroll to which she points with the forefinger of her right hand. Irregular, rocky base. Modeled by Alessandro Algardi (d. 1654).

Height, 28 *inches.*

71—Florentine Marble Portrait Bust of the Fifteenth Century

Portrait bust of a middle-aged Florentine, clean-shaven, with curling hair, Florentine cap with turned-up lappets, close-fitting jerkin and mantle. On semi-octagonal base of wood, with molded cornice and base and plinth marbleized in blue and white.

Height of bust, 17 *inches.*

From the Stefano Bardini Collection.

72—French Stone Statuette of the Fifteenth Century

Of Caen stone. Standing figure of an Angel, holding a candlestick and standing under a Gothic canopy formed of a crocketed arch with trefoil tracery, flanked by floriated pinnacles. Traces of coloring on the embroidered collar, hair and wings.

Height, 30 *inches.*

From the Mercier Collection in Rome.

73—Pisan Marble Portrait Bust of the Thirteenth Century by A. di Cambio

Larger than life-size bust of a middle-aged man with clean-shaven face; aquiline nose and curling hair. He wears a Florentine round cap and jerkin with warrior standing collar. On rectangular painted and gilded molded pedestal. Modeled by Arnolfo di Cambio (1232-1310).

Height of bust, 19 *inches.*

From the Stefano Bardini Collection.

Note: Di Cambio, the architect and sculptor, was a pupil of Niccolò Pisano. He designed the Churches of Santa Croce and Santa Maria del Fiori, Florence.

74—Archaistic Roman Heroic Bust of Warrior of the Third Century B.C.

Bust of youthful warrior gazing downward, with curling hair and steel morion, having a scrolled visor. He wears a steel corselet having a winged mask in low relief, and shoulder lappets carved with the figures of bearded warriors archaistically treated. On molded cylindrical pedestal of veined yellow marble.

Height, 34 *inches.*

From the Stefano Bardini Collection.

75—Florentine Marble Bust of the Seventeenth Century by Bernini

Life-size bust portrait of a lady of the Roman Court. Her head is held erect and her curling hair is drawn back from her forehead and falls in ringlets over her shoulders. She wears a loose mantle and a bodice trimmed with *punto Gottico* lace, knotted ribbon and a pearl pendant. Modeled by Giovanni Lorenzo Bernini (1598-1630). On cylindrical fluted, carved and gilded marble pedestal.

Height, 33 inches.

From the Stefano Bardini Collection.

76—Roman Marble Wall Pedestal of the First Century B.C.

Formed of the leg of a lion with paws, the upper part carved with an acanthus leaf terminating in a lion's head and molded bracket. On rectangular molded base.

Height, 35 inches.

77—Florentine Glazed Terra-cotta Statuette of the Sixteenth Century by Giovanni Della Robbia

Tablet with arched top glazed in blue. In front, modeled in high relief, is the seated nude figure of a Putto, resting his left hand on his knee, glazed in pink. Base modeled with rocks and flowers glazed in brown and green. Modeled by Giovanni Della Robbia (1469-1529).

Height, 15 *inches.*

(*Illustrated*)

No. 77—Florentine Glazed Terra-cotta Statuette of the Sixteenth Century by Giovanni Della Robbia

78—Florentine Colored Stucco Bas-relief of the Fifteenth Century by Rossellino

Rectangular tablet, modeled with the three-quarter-length figure of the Virgin dressed in a red robe, a blue mantle and white lined hood. She stands with bent head and an expression of foreboding melancholy as she holds with both hands the undraped Child Christ, who rests His right hand on His mother's breast and smiles with childish glee. Both Virgin and Child have gilt haloes. In old tabernacolo stucco frame with molded cornice and frieze, decorated with clusters of leaves and scrolls in gold relief on a blue ground, supported by fluted Corinthian pilasters. Plinth decorated with acanthus rinceaux springing from a central vase in gold relief on a blue ground, molded base. Modeled by Antonio Gamberelli, called Rossellino (1427-1490).

Height, 48 *inches; width,* 37 *inches.*

(*Illustrated*)

No. 78—Florentine Colored Stucco Bas-relief of the Fifteenth Century by Rossellino

79—Roman Terra-cotta Bas-relief of the Seventeenth Century by Algardi

"The Sacrifice of Isaac by Abraham." Rectangular shape. Of uncolored terra-cotta, modeled with the standing figure of Abraham, holding in his outstretched right hand a carved scimitar and with the other held over the figure of Isaac, shown as a youth, nude save for a knotted girdle, kneeling with his hands behind his back, on a square stone altar. Above, an Angel, appearing from a cloud, arrests the hand of Abraham, while at the side is seen the ram caught in the thicket. On the left hand is a fire of fagots and on the right a tree trunk. Landscape background. Modeled by Alessandro Algardi (d. 1654).

Height, 32 *inches; width,* 23 *inches.*

Note: This and Number 69 are the works of Algardi, collaborator and the private pupil of Bernini. They came into the possession of the present owner from the museum of Prince Torlonia in Rome. Prince Torlonia purchased the Studio of Bernini with its contents.

(*Illustrated*)

No. 79—Roman Terra-cotta Bas-relief of the Seventeenth Century by Algardi

80—Pair of Pisan Marble Statues of the Fourteenth Century by a Sculptor of the Early Pisan School

Chief figures in an Annunciation. The Virgin, clothed in a tunic and a loose mantle with a veil thrown over her head, stands in a listening attitude holding a missal in her right hand. The Angel Gabriel, shown as youth with curling hair, stands, holding open with both hands a parchment scroll. Both figures are on circular bases and are supported on contemporary columnar pedestals, with heavily fluted shafts, molded bases and square pedestals with tongue-shaped leaves at the angles.

Height of statue, 45 *inches.*
Height of pedestal, 37 *inches.*

From the Stefano Bardini Collection.

(*Illustrated*)

No. 80—Pair of Pisan Statues of the Fourteenth Century by a Sculptor of the Early Pisan School

81—Pair of Florentine Marble Statuettes of the Fifteenth Century by del Reame

Figures of Amorini with curly hair and folded wings. In linen tunics with bare legs; holding in both outstretched hands, skeins of wool. On irregular bases. (Repaired.) Modeled by Mino del Reame (about 1462).

Height, 26 *inches.*

Note: Mino del Reame was a fifteenth century sculptor. Mentioned by Vasari as "a distinguished sculptor." These "Putti" formed part of a monument and supported a canopy.

82—Sicilian Marble Garden Vase of the Seventeenth Century

Pear-shaped with fluted lips, voluted looped handle and molded circular base. Solid body carved, in relief, with grotesque masks and scrolled acanthus leaves.

Height, 43 *inches.*

83—Pair of Venetian Marble Lions of the Sixteenth Century

Molded in white. Parian marble with heraldic figures of sejant lions, having partially opened mouths and curling manes. On circular bases.

Height, 45 *inches.*

84—Pair of South Sicilian Marble Vases of the Eighteenth Century

Urn-shaped bodies, carved in relief with scroll and leaf patternings, globular knops carved with leaf borders, incurved stems, molded feet. Domed, gadrooned covers, with acorn-shaped finials.

Height, 57 *inches.*

MAJOLICAS, POTTERIES AND PORCELAINS

85—Rhodian Majolica Beaker of the Seventeenth Century

Cylindrical shape, with incurved sides and round looped handle. Invested with a cream-colored glaze and decorated in blue, green, yellow, brown and red enamels with vertical panels enclosing leaves and floral sprays and with paneled borders of floral sprays.

Height, 4¾ *inches.*

86—Rhodian Majolica Beaker of the Sixteenth Century

Cylindrical shape, with flat looped handle. Invested with a white glaze and decorated, in blue, green, brown and red enamels, in a pattern of pointed serrated leaves and tulips and with an angular twisted rope border.

Height, 8 *inches.*

87—Persian Pottery Bowl of the Sixteenth Century

Coupe-shaped; with pierced border. Invested with a white glaze filling up the piercings and decorated, in black, with central medallion, surrounded by quatrefoils on a hatched ground and by a paneled border.

Height, 3½ *inches; diameter,* 8½ *inches.*

88—Græco-Roman Terra-cotta Lecythus with Handle. Second Century B.C.

Pear-shaped body, with cylindrical neck. Flat looped handle and molded circular foot. Of light red terra-cotta, decorated in black and white with figures of three priestesses draping a sacrificial bull with garlands, and with a Greek border of interlaced leaves.

Height, 8 *inches.*

89—Greek Terra-cotta Rhyton of the Third Century B.C.

Of red terra-cotta, the lower portion shaped as the head of a heifer, the upper forming a cylindrical neck with spreading rim and flat looped handle. Decorated, in black and white, with the figure of a seated Winged Victory, flanked by honeysuckle ornaments.

Height, 5 inches.

90—Pair of Italian Majolica Albarelli of the Sixteenth Century

Incurved cylindrical shape, with curved rims. Invested with a white glaze and decorated, in light blue, yellow and brown, with scrolled escutcheons occupied by the arms of the Abruzzi family.

Height, 9¾ inches.

91—Rhodian Pottery Plate of the Sixteenth Century

Circular shape, with flat rim. Invested with a white glaze and decorated, in blue, red and green enamels, as to the center, with a circular medallion enclosing curved serrated leaves and floral sprays and surrounded by a lambrequin border in blue, and as to the rim, with alternate panels of blue and white reserve enclosing spirals of black. Exterior with fleurettes in blue.

Diameter, 13 inches.

92—Hispano-Moresque Lustered Pottery Dish of the Sixteenth Century

Circular shape, with flat rim and molded edge. Invested with a cream-colored glaze and decorated, in copper lustre, with displayed eagle, surrounded by a diapering of birds, and stems of carnation blossoms and with a looped border.

Diameter, 15½ *inches.*

93—Caffaggiolo Majolica Vase of the Sixteenth Century

Flat bottle-shape, with two looped handles. Modeled as Satyrs' heads with curved horns. Screw domed cover, vase-shaped finial and oval foot. Painted in blues, greens and yellows, with a scene of the besieging of a castellated tower, the besiegers on one side advancing under a mattress, on the other wielding a battering ram. Neck in brilliant blue, finial and handles in yellow.

Height, 15¾ *inches.*

94—Milanese Majolica Dish of the Sixteenth Century

Circular shape, with flat rim. Invested with a dark blue glaze and decorated, in white, as to the center, with an octagonal medallion rayed with floral sprays, and as to the rim, with a border of flowers, leaves and scrolls.

Diameter, 17 *inches.*

95—Dutch Delft Ware Dish of the Seventeenth Century

Circular shape, with flat rim. Invested with a white glaze and decorated, in blue, with a medallion enclosing two Chinese figures and an arched doorway, and surrounded by scrollings and panels of Chinese figures and floral sprays.

Diameter, 13½ *inches.*

96—Dutch Delft Ware Dish of the Seventeenth Century

Circular shape, with curved rim. Invested with a white glaze and decorated, in blue, with a medallion enclosing a group of Chinese figures in front of a doorway, surrounded by panels of Chinese figures and floral sprays, separated by narrow panels of tulips.

Diameter, 13 *inches.*

97—Deruta Terra-cotta Vase of the Sixteenth Century

Dark brown terra-cotta, invested with a brown glaze. Shaped as a pine cone with incurved stem and molded circular foot.

Height, 7½ inches.

(*Illustrated*)

98—Deruta Terra-cotta Vase of the Sixteenth Century

Dark brown terra-cotta, invested with a brown glaze. Shaped as a pine cone, with incurved stem and molded circular foot.

Height, 10 *inches.*

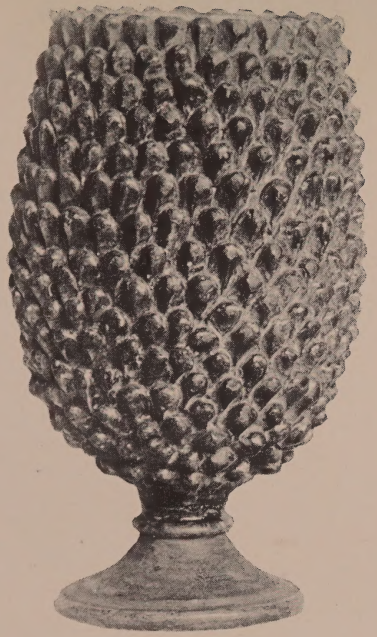
(*Illustrated*)

99—Faenza Majolica Drug Vase of the Sixteenth Century

Globular-shaped body, cylindrical neck and spreading rim. Invested with a cream-colored glaze and decorated in green, blue, yellow, red and black with a scrolled label having the name of the drug in Gothic characters, with trefoiled leaves and with a monastery "Sigillum" initialed G. B. V.

Height, 9½ inches.

(*Illustrated*)



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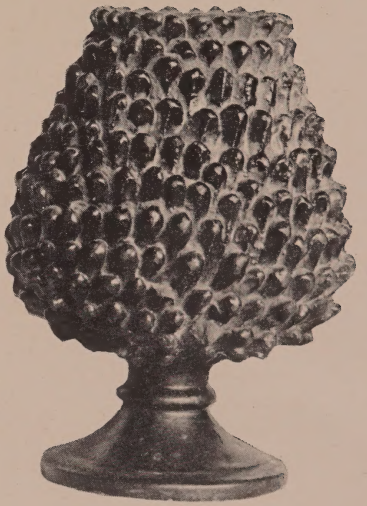

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100—Hispano-Moresque Venetian Dish of the Sixteenth Century

Circular shape, with flat rim and raised central boss, modeled with sunken, spirally carved gadroons. Decorated, in copper lustre and blue, the rim with raised branches of pointed leaves, the interior with four lined rectangles, enclosing diagonals and diamonds, on a diapered ground of briony scrollings. The exterior with scrolled leaves and floral sprays in copper lustre.

Diameter, 19 inches.

(*Illustrated*)

101—Florentine Terra-cotta Bas-relief of the Sixteenth Century

Circular tablet, modeled with a half-length figure of the Virgin, in robe and hood, with head bent forward, and holding in her left arm, her right hand holding His feet, the undraped Child Christ. Supported by a bracket with apron formed as a cherub. In underglaze red terra-cotta. Surrounded by a frame of terra-cotta glazed in colors, in the Della Robbia manner, and modeled with apples, pears, pomegranates, fir cones and leaves, and with an inner bead and reel border. Frame modeled by Giovanni Della Robbia (1469-1529).

Diameter, 45 inches.

(*Illustrated*)

100

101

102—Meissen Porcelain Figure of the Eighteenth Century

Figure of a monkey holding in his hands a pomegranate and seated on the stump of a tree. Glazed in white, with eyes and hands painted naturalistically. On carved molded, gilded and octagonal base. Mark, in blue, crossed swords of the Marcolini period.

Height, 18 *inches.*

Note: This figure was presented by the Czar of Russia to the Brazilian Ambassador in Rome.

CANDELABRA AND CANDLESTICKS

103—Pair of French Carved and Gilded Wood Candlesticks of the Louis Sixteenth Period

Tapering and fluted shafts on leaf-carved bases, with circular beaded feet. Vase-shaped gadrooned candle-sockets with carved saucer-shaped bobêches. Completely gilded.

Height, 14 *inches.*

104—Pair of Italian Carved and Gilded Wood Candlesticks of the Louis Sixteenth Period

Tapering and fluted shafts on leaf-carved bases, with beaded circular feet. Vase-shaped gadrooned sockets, with carved saucer-shaped bobêches. Completely gilded.

Height, 14 *inches.*

105—Pair of Italian Carved and Gilded Wood Candelabra of the Eighteenth Century

Tapering, fluted center shafts with curved voluted and acanthus-leaf carved side brackets, all terminating in fluted vase-shaped candle-sockets with egg and tongue carved bobêches. On rectangular molded and carved base. Completely gilded.

Height, 15½ *inches.*

106—Pair of Italian Carved and Gilded Wood Candelabra of the Eighteenth Century

Tapering, fluted shafts, having curved voluted and acanthus-leaf carved side brackets, and terminating in fluted, vase-shaped candle-sockets with egg and tongue carved bobêches. On rectangular molded and carved bases. Completely gilded.

Height, 15¼ *inches.*

107—Pair of Italian Carved, Painted and Gilded Wood Candlesticks of the Late Sixteenth Century

Baluster-shaped stems, carved with pointed leaves; vase-shaped supports and triangular shaped bases carved with volutes, acanthus leaves and shaped panels. Saucer-shaped, carved bobêches and pointed iron prickets. Gilded and painted.

Height, 35 *inches.*

108—French Gothic Carved Wood Statuette of the Fifteenth Century

Of pearwood. The Virgin, crowned, and with flowing hair and loose robe, is seated and supports, on her left knee, the undraped Child Christ, who holds a bird in His left hand. On semi-octagonal base and contemporary pedestal of molded wood and crimson velvet.

Height of statue, 12¾ *inches.*

109—Paduan Gilded and Painted Wood Statuette of the Fifteenth Century

Figure of the Virgin seated on a bench with paneled front. Molded top and base, having a semicircular projection. She has long curling hair and is dressed in a white undergarment, gold-laced bodice and gold mantle and hood lined with blue. Both arms are outstretched, as though to hold the Child Christ. Painted naturalistically and gilt.

Height, 35 *inches.*

110—Pair of Venetian Painted and Gilded Wood Statuettes of the Sixteenth Century

Figures of Angels with curling hair. In classic robes, leaving the legs bare and wearing greaves and sandals. They clasp with both hands carved and fluted cornucopiæ. On octagonal molded bases, with voluted angles and paneled sides, carved with leaf rosettes. Painted in natural colors and gilded.

Height, 35½ inches.

(*Illustrated*)

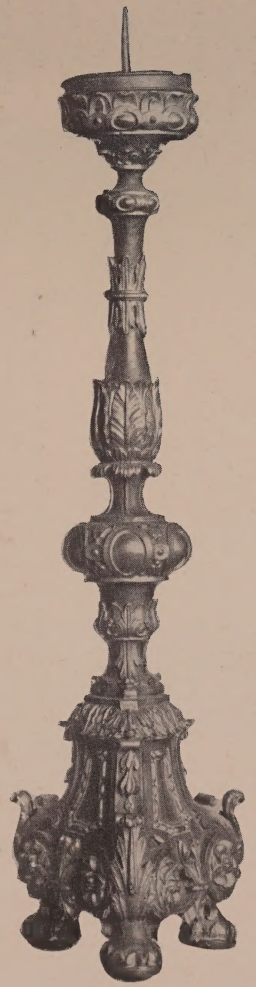
111—Pair of Italian Carved, Painted and Gilded Wood Candlesticks of the Late Sixteenth Century

Baluster-shaped stems, carved with pointed leaves; vase-shaped supports and triangular shaped bases carved with volutes, acanthus leaves and shaped panels. Saucer-shaped, carved bobêches and pointed iron prickets. Painted and gilded.

Height, 35 inches.

(*Illustrated*)

110



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110

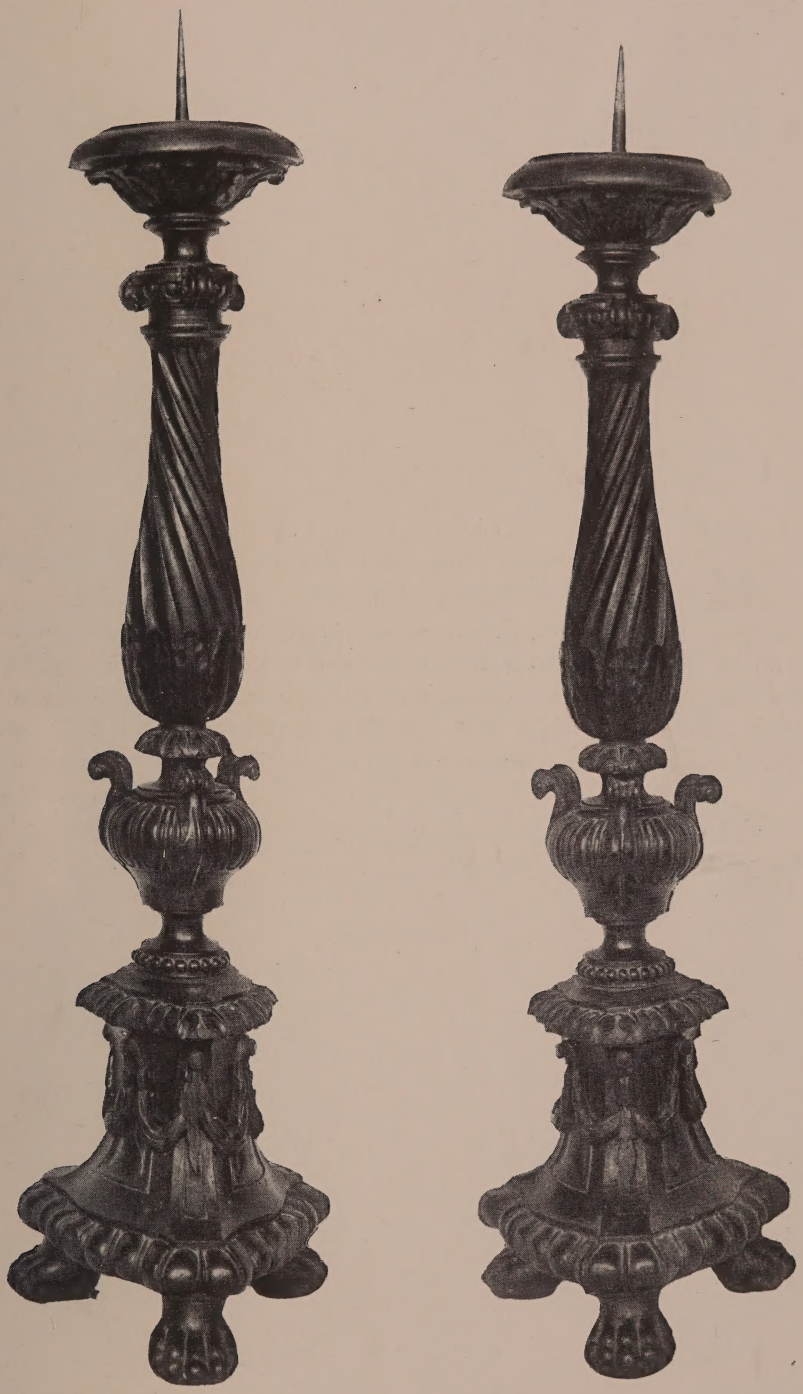
112—Set of Six Sienese Palisandro Wood Candlesticks of the Sixteenth Century

Baluster-shaped spirally fluted stems carved with pointed leaves supported on fluted vases with three voluted handles and terminating in Ionic capitals. Saucer-shaped bobêches, carved below with acanthus leaves, triangular pedestals with husk pattern festoons, gadrooned bases and three paw feet. Carved by G. B. del Tasso, from a design by Baldassare Peruzzi (1481-1536).

Height, 41 *inches.*

Note: These candlesticks, exceptional for their state of preservation, are illustrated in "A History of Italian Furniture" by William M. Odom, page 205, Fig. 194. Peruzzi was a leading architect of Siena and an associate of Raphael.

(*Illustrated*)



No. 112—Set of Six Sienese Palisandro Wood Candlesticks of the Sixteenth Century

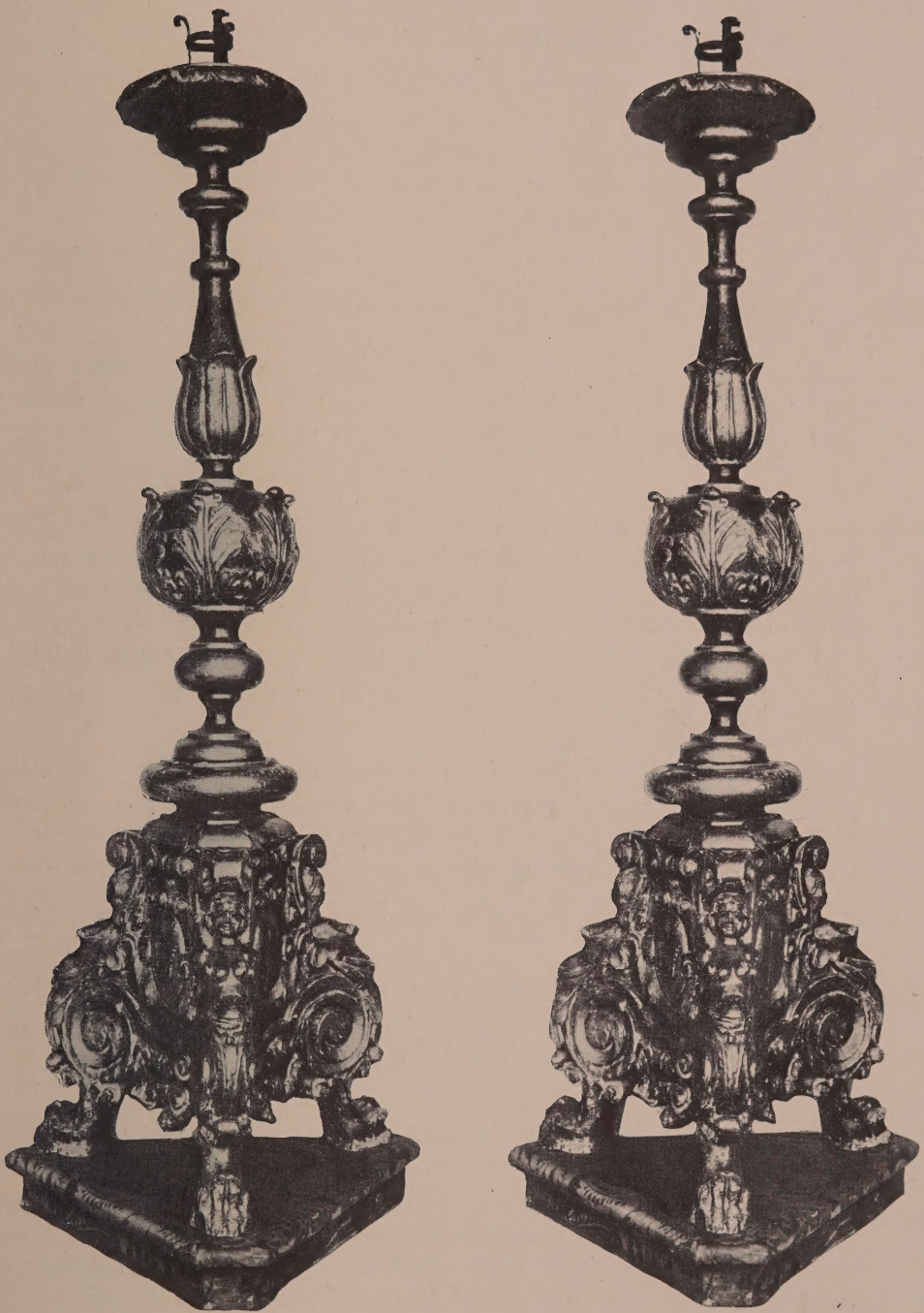
113—Pair of Florentine Painted and Gilded Wood Paschal Candlesticks of the Sixteenth Century

Baluster-shaped stems, carved with lotus leaves; ball knops carved with acanthus leaves, turned molded stems and saucer-shaped carved bobêches. On triangular pedestals, carved at the angles with female terms ending in volutes, on the sides with scrolled escutcheons, and with paw feet. Marbled and gilded strap-iron sockets. Fitted for electric lights.

Height, 69½ *inches.*

Note: The bases of these candlesticks correspond in nearly every particular with those of the famous pair in the Cathedral of Parma.

(*Illustrated*)



No. 113—Pair of Florentine Painted and Gilded Wood Paschal Candlesticks of the Sixteenth Century

WROUGHT-IRON WORK AND LANTERNS

114—Set of Florentine Wrought-iron Door Bosses of the Sixteenth Century

Quatrefoil plates, shaped as serrated leaves of wrought iron, secured with one large and four small spikes of iron with rounded heads. Set consists of forty-one leaf quatrefoils with spikes to match.

Height, 4¼ inches; width, 4¼ inches.

115—Pair of Wrought-iron Italian Candle Brackets of the Fourteenth Century

Vertical rings of wrought iron, pierced, and with open crestings supported by strap-iron wall brackets, fitted with large central candle-socket of strap iron and two smaller side sockets.

Height, 15 inches; diameter, 12½ inches.

116—Italian Wrought-iron Candle Bracket of the Fifteenth Century

Curved X-arm of bar iron, terminating in floral volutes and with a scrolling of strap iron. It supports a candle-socket of wrought iron surrounded by serrated leaves and flowers, with an iron pricket.

Length, 16 inches.

117—Pair of Italian Gilded Wrought-iron Wall Lights of the Seventeenth Century

Three curved, spirally grooved arms tied with ribbon bows, draped with festooning, flowers and leaves, and terminating below in clusters of flowers and leaves, above in cylindrical candle-sockets with saucer-shaped bobêches. Completely gilded. *Height, 16 inches.*

118—Florentine Wrought-iron Lamp Bracket of the Sixteenth Century

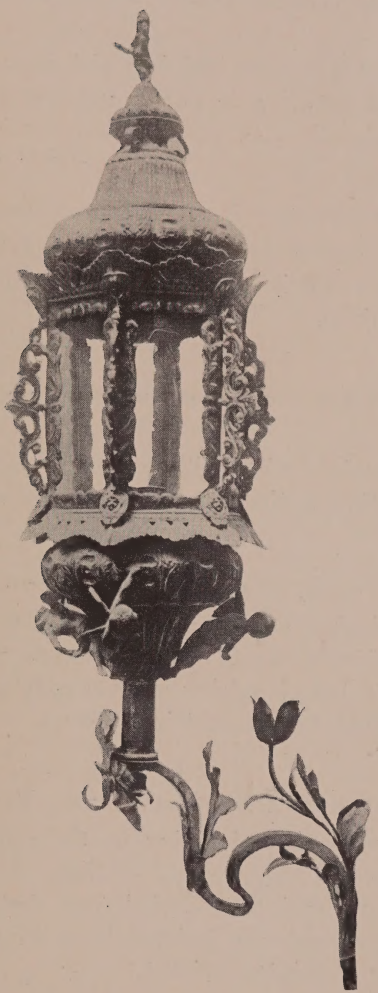
Bracket formed of a voluted scroll of bar iron, enriched with scrolls, flowers, leaves and tendrils of wrought iron. Bracket terminates in candle-socket of wrought-iron oak leaves.

Height, 24 inches; length, 26 inches.

119—Florentine Wrought-iron Lantern and Bracket of the Sixteenth Century

Straight bracket of bar iron with curved strap-iron support. Floriated cross-shaped finial and floral termination of wrought iron with hook shaped as a scrolled leaf from which hangs a sheet-iron lantern of square tapering form with glazed sides and pierced conical top.

Length, 26 inches; height, 30 inches.



120—Venetian Painted and Gilded Wrought-iron Bracket Lantern of the Sixteenth Century

Hexagonal glazed lantern with pierced, scrolled wings at angles, and repoussé gadrooned cresting. Pear-shaped, domed cover, repoussé with flutings and acanthus-leaf panels and finials formed as a Putto carrying a palm branch. Pear-shaped base, repoussé with flutings and acanthus-leaf panels, supported by three flying Putti. Supported by cylindrical stem and curved bracket of bar iron appliqué with wrought-iron leaves and tulip blossoms.

Height, 47½ inches.

Note: This lantern originally formed part of the Bucentoro, or Doge's State Barge, and was in the Simonetti Collection, Rome.

121—Pair of Venetian Wrought-iron Brackets of the Seventeenth Century

Brackets of scrolled iron rods enriched with wrought-iron flowers, leaves and tendrils and terminating in flower and leaf candle-sockets. Painted and gilded.

Height, 22 inches; length, 25 inches.

122—Florentine Wrought-iron Basin-stand of the Sixteenth Century

Tripod form, with curved strap-iron legs and straight feet, enriched with voluted scrolls and tendrils of wrought iron. Basin holder of scrolled and voluted strap-iron.

Height, of candelabra, 28 inches.

123—Florentine Wrought-iron Basin-stand of the Early Fifteenth Century

Octagonal iron standard with ball knops, on tripod legs of trefoil-curved iron bars, terminating in three straight arms of strap iron with straight turned-up ends.

124—French Wrought-iron Weather-vane of the Fifteenth Century

Tapering cylindrical shaft, terminating in fleur-de-lis shaped finial and flag-shaped pierced vane. Below are two rings formed as pierced and shaped crowns, four branches of iron rods with wrought-iron leaves and flowers and base of wrought-iron leaves.

Height, 48 inches.

125—Italian Wrought-iron Torchère of the Fifteenth Century

Cylindrical stem with three ball knops, the upper portion spirally incised; conical base and tripod stand of three straight legs, with pointed hooked terminations and flat, leaf-shaped feet. Above is a conical basket with sides of spirally twisted bars supporting a flat serrated ring and enclosing a pointed pricket.

Height, 47 inches.

(*Illustrated*)

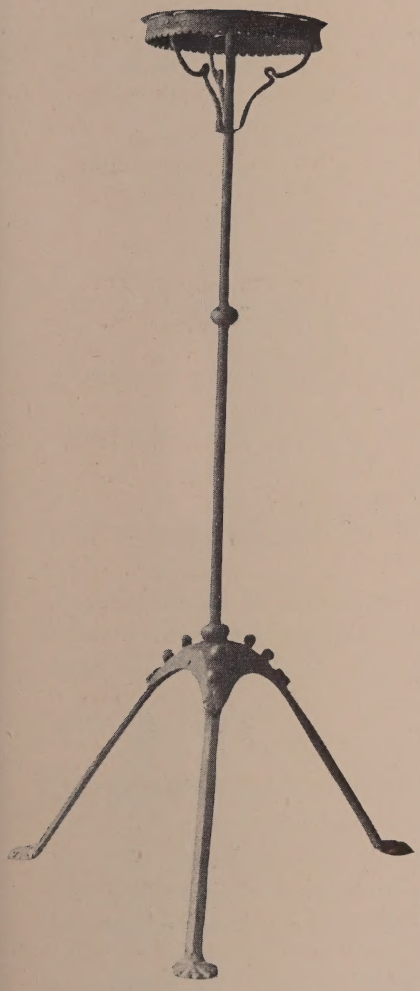
126—Pair of Florentine Wrought-iron Torchères of the Fifteenth Century

Cylindrical standards of iron rods with ball knops, on tripod legs of straight iron bars with wrought knees decorated with iron balls and circular quatrefoiled feet. Above are flat rings of later date with scalloped edges and aprons supported by three curved and spirally twisted iron bars.

Height, 60 inches.

(*Illustrated*)

125



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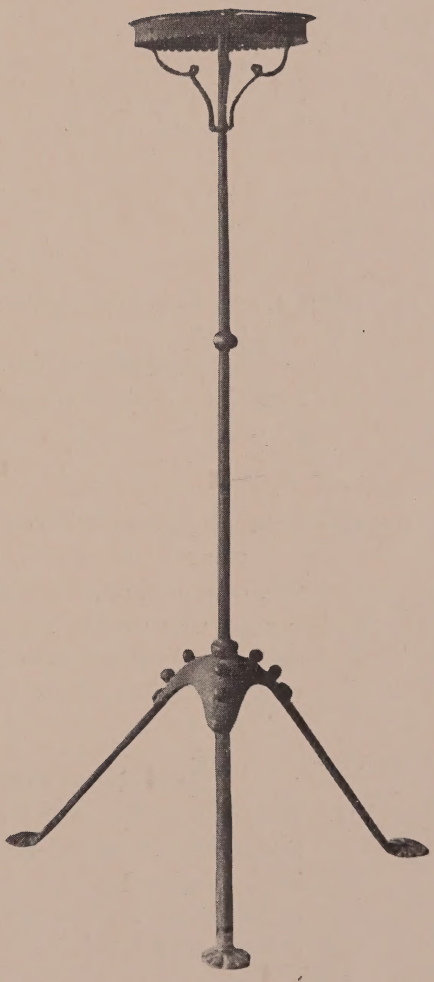

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127—Pair of Wrought-iron Torchères of the Fifteenth Century

Spirally twisted, cylindrical stems, with saucer-shaped bobêches, having serrated edges, square candle-sockets of strap iron and four curved legs of iron rods ending in flattened feet.

Height, 65½ inches.

(*Illustrated*)

128—Florentine Wrought-iron Stand of the Sixteenth Century

Baluster-shaped stem of wrought iron, banded at intervals with beaded knobs terminating in semicircle top of bar iron which supports four (one missing) baskets formed of iron rods, on tripod base formed of three curved legs of iron bars with straight rectangular feet.

Height, 56½ inches.

(*Illustrated*)

129—Pair of Florentine Brass and Iron Andirons of the Sixteenth Century

Strap-iron standards on voluted strap-iron feet, terminating in spirally fluted brass balls with mask terminals.

Height, 21½ inches.

130—Pair of Italian Wrought-iron Andirons of the Fifteenth Century

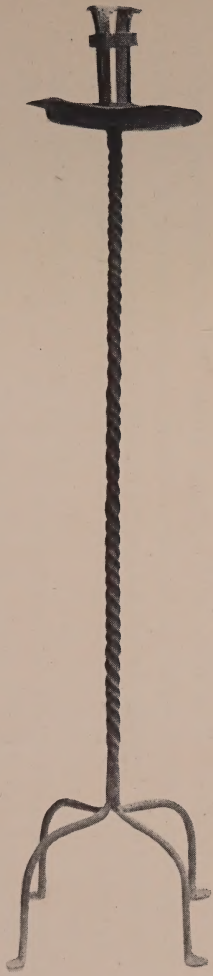
Strap-iron standards, with three projecting hooks and curved strap-work supports on round arched feet of strap iron. Above are spirally twisted stems terminating in conical brackets, with sides of three straight bars supporting flat rings.

Height, 23½ inches.

131—Florentine Wrought-iron Fire Guard of the Fifteenth Century

Square standards of iron rods with quatrefoil scrolled knops of strap iron, terminating in baskets of twisted iron rods, on trefoil scrolled feet of flat iron. Top bar enriched with flowers of wrought iron and central cross-shaped finial.

Height, 35 inches; width, 46 inches.



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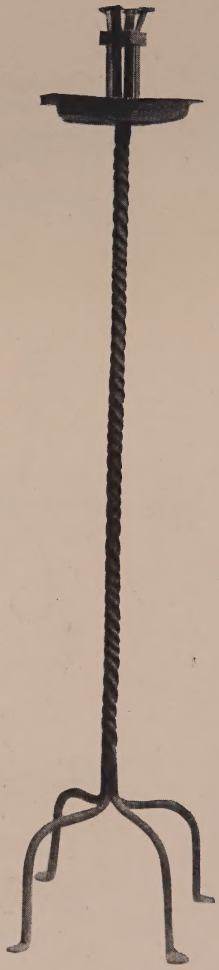

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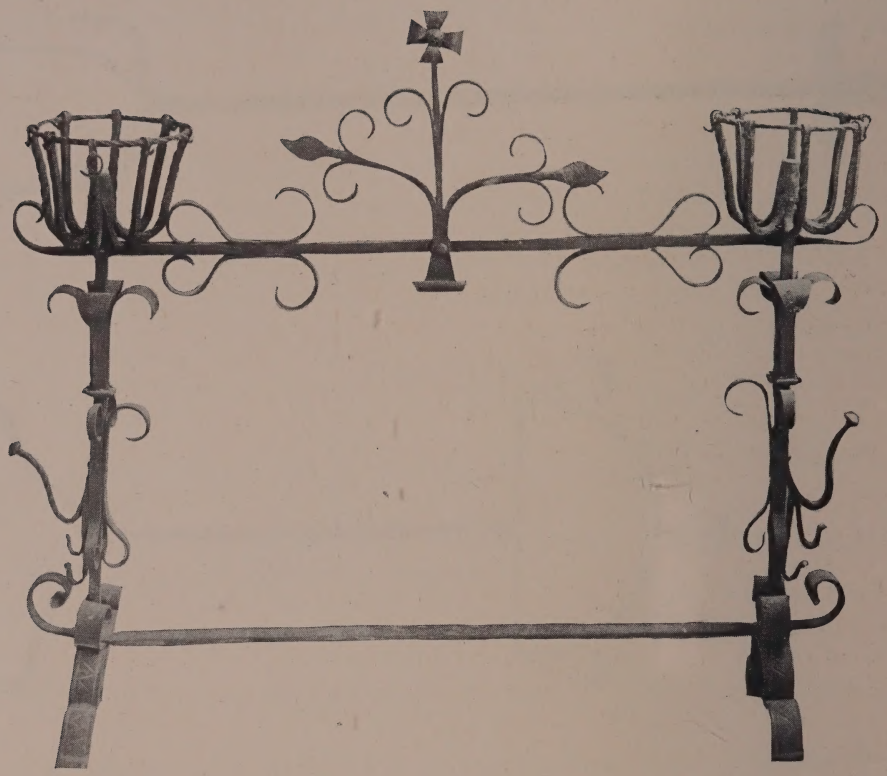


132—Florentine Wrought-iron Fire Guard of the Fifteenth Century
Standards of iron bars with voluted brackets of strap iron, ends of spirally twisted iron and terminations of baskets formed of alternately plain and spirally twisted iron bars. The lower cross-bar ending in volutes, the upper with floral and leaf finial flanked by strap-iron volutes.

Height, 42 inches; width, 48 inches.

133—Florentine Wrought-iron Fire Guard of the Fifteenth Century

Standards of iron bars with voluted brackets of strap iron on arched feet of flat iron incised with a herring-bone patterning and terminating in brackets formed of alternate spirally twisted and flat iron bars with hooks, supporting spirally twisted iron rings. Lower and upper horizontal bars of strap iron, the upper one with two serpentine double hooks flanking a floral finial of strap iron.

Height, 38¾ *inches; width,* 51 *inches.*

134—Florentine Wrought-iron Gate of the Sixteenth Century

Hinged gate with side fences, forming a semicircle. Gate of strap iron and square bars forming a series of panels filled with voluted scrollings and with a cresting of wrought-iron trefoils. The side panels are fashioned of strap iron and square bars with wrought-iron knops, trefoil crestings and bands, above and below, of scrolled strap iron. Above are four pierced finials of bronze of spherical form with ball terminations.

Height, 50 *inches; width,* 59 *inches.*

135—Florentine Wrought-iron Gate of the Sixteenth Century

Rectangular shape, in two leaves, with hinges at the sides. Formed of vertical iron bars with bands above and below, filled with voluted scrollings of strap iron. Crest of wrought-iron spikes supported by voluted scrollings of strap iron and separated by turned vase-shaped finials of bronze. Painted.

Height, 66 *inches; width,* 59 *inches.*

136—Pair of Venetian Lanterns of the Seventeenth Century

Cylindrical standards, with molded knops on tripod stands of scrolled strap iron and voluted feet, supporting, on three wrought-iron brackets of oak-leaf design, tapering square lanterns with glazed sides, framed with moldings and with acanthus leaf-carved voluted scrolls. Domed tops, with four scrolled and voluted side brackets supporting gadrooned and carved flame finials. Ironwork gilded, woodwork painted and gilded.

Height, 127 *inches.*

137—Tuscan Iron and Wrought-iron Side Table of the Sixteenth Century

Mahogany top, with paneled apron. Spirally turned legs of strap iron, with apron of heart-shaped floriated and voluted scrolls of wrought iron.

Height, 36 inches; length, 60 inches; width, 37 inches.

TEXTILES

138—Venetian Doll's Dress of the Seventeenth Century

Of white silk, printed in colors with a patterning of floral sprays and feathers. Trimmed with silk braid and linen lace. Bodice and skirt in one.

Length, 11½ inches.

139—Venetian Doll's Dress of the Seventeenth Century

Of rose-colored silk with white satin sleeves. Embroidered, in colored silks, with fleurettes. Trimmed with silk lace and spangles, and finished with gold lace. Bodice and skirt in one.

Length, 12½ inches.

140—Venetian Doll's Dress of the Seventeenth Century

Of white satin, trimmed with silver and linen laces and spangles. Bodice and skirt in one.

Length, 12 inches.

141—Venetian Doll's Dress of the Seventeenth Century

Of rose-colored silk, trimmed with silver lace and spangles. Bodice and skirt in one.

Length, 13 inches.

142—Venetian Doll's Dress of the Seventeenth Century

Of pale green silk, elaborately embroidered, in colored silks and in chain stitch, with floral sprays and trimmed with gold lace. Bodice and skirt in one.

Length, 16 inches.

143—Venetian Doll's Dress of the Seventeenth Century

Of white satin, embroidered, in colored silk, with floral sprays. Spangled and trimmed in gold and linen lace. Bodice and skirt in one.

Length, 17 inches.

144—Venetian Doll's Dress of the Seventeenth Century

Of white satin embroidered, in colored silks and spangles, with a flower and leaf design, and with an applied border of diamond pattern embroidered with spangles. Trimmed with linen and gold lace. Bodice and skirt in one.

Length, 17 inches.

145—Venetian Doll's Dress of the Seventeenth Century

Of rose-colored satin damask. Paneled with silk brocade woven, on a rose-colored ground, with gold and silver thread and colored silks and trimmed with gold and linen lace. Bodice and skirt in one.

Length, 17 *inches.*

146—Venetian Doll's Dress of the Seventeenth Century

Of rose-colored silk, embroidered, in white silk and in chain stitch, with floral sprays. Trimmed with lace and finished with linen lace. Bodice and skirt in one.

Length, 17 *inches.*

147—Venetian Doll's Dress of the Seventeenth Century

Of white silk embroidered, in silver thread and colored silks, with flowers and scrolls, and with a raised scrolled and diapered border in silver thread. Trimmed with linen lace. Bodice and skirt in one.

Length, 18 *inches.*

148—Venetian Doll's Dress of the Seventeenth Century

Of changeable silk (gray shot with yellow). Embroidered in colored silks and spangles with fleurettes and floral scrolls. Trimmed with silver lace. Bodice and skirt in one.

Length, 19 *inches.*

149—Venetian Doll's Dress of the Seventeenth Century

Of brown silk, embroidered with silver thread; spangled and trimmed with silver and linen lace. Bodice and skirt in one.

Length, 20 *inches.*

150—Venetian Doll's Dress of the Seventeenth Century

Of white silk, embroidered in gold thread and spangles, and trimmed with gold lace. Bodice and skirt in one.

Length, 20 *inches.*

151—Venetian Doll's Dress of the Seventeenth Century

Of white satin embroidered in tinsel, and with a floral border embroidered in colored silks. Trimmed with gold lace. Bodice and skirt in one.

Length, 21 *inches.*

152—Venetian Doll's Dress of the Seventeenth Century

Of yellow satin, spangled with silver stars and trimmed with linen and silk lace. Bodice and skirt in one.

Length, 22 *inches.*

153—Venetian Doll's Dress of the Seventeenth Century

Of flame-colored silk, trimmed with gold lace and spangles. Bodice and skirt in one.

Length, 22 *inches.*

154—Venetian Doll's Dress of the Seventeenth Century

Of silk brocade woven, in white silk, with a pattern of scrolls and flowers, on a purple ground and trimmed with plaited white silk and gold and white silk braid. Bodice and skirt in two pieces.

Length of bodice, 11 *inches.*
Length of skirt, 29 *inches.*

155—Venetian Doll's Dress of the Seventeenth Century

Of white silk, embroidered with purple silk and gold and silver spangles. Trimmed with purple and green ribbon and imitation pearls and lace. Bodice and skirt in one.

Length, 31 *inches.*

156—Florentine Doll of the Sixteenth Century

Doll of wood and papier-maché, with dark hair. Dressed in a robe of white silk banded with silk brocade and trimmed with festoons of mock pearls, tinsel braid and gold fringe. Openwork stockings. Dress in one piece.

Height, 37 *inches.*

157—Florentine Doll of the Sixteenth Century

Doll of wood and papier-maché, with original fair hair. Dress of silk brocade, woven, on a white ground and in colored silks, with a pattern of quatrefoil panels of floral sprays and of floral scrollings. White satin shoes. Dress in one piece.

Height, 43 *inches.*

158—Italian Velvet Cushion of the Seventeenth Century

Rectangular shape, covered in old crimson velvet, finished with lace worked with silver thread.

Height, 20 *inches; width,* 13 *inches.*

159—Italian Cut-velvet Cushion of the Seventeenth Century

Rectangular shape, covered with red and green velvet cut in a patterning of stripes of roses and leaves, buds and rosettes and diamonds, on a white silk ground. Signed on selvage: "Ardizzoni in Genoa."

Height, 19 *inches; width,* 24 *inches.*

160—Set of Five Genoese Cut Jardinière Velvet Chair Covers of the Seventeenth Century

Covers, shaped to seats, of Genoese jardinière varicolored velvet cut in a pattern of bouquets of flowers tied with ribbons and of floral sprays on a white silk ground.

Height, 19 *inches; width,* 21 *inches.*

161—Italian Cut-velvet Cushion of the Seventeenth Century

Rectangular shape, covered in red and green velvet, cut in a pattern of scrolled flowers, leaves and tendrils on a white silk ground. Marked on selvage: "Ardizzoni in Genoa."

Height, 21 *inches; width,* 23 *inches.*

162—Florentine Silk Brocade Cushion of the Seventeenth Century

Rectangular shape, covered with silk brocade, woven in gold thread in a pattern of floral and leaf meanders and floral scrolls on a rose-colored ground. Finished with gold fringe.

Height, 21 *inches; width,* 22 *inches.*

163—Set of Three Italian Embroidered Silk Cushions of the Eighteenth Century

Rectangular shape, covered with white silk embroidered, in gold thread and colored silks, with an all-over patterning of scrolls, carnations, roses and pointed leaves. Finished with looped fringe of gold thread.

Height, 22 *inches; width,* 25 *inches.*

164—Italian Velvet Cushion of the Seventeenth Century

Rectangular shape, covered in old crimson velvet and finished with gold thread galloon.

Height, 18 *inches; width,* 30 *inches.*

165—Italian Embroidered Escutcheon of the Seventeenth Century

Scrolled escutcheon, with border embroidered in gold and silver thread. Charged with a coat-of-arms embroidered, in colored silks and gold and silver threads, with fields of red and dark green velvet. Surmounted by a coronet embroidered in gold thread.

Height, 22 *inches; width,* 15 *inches.*

166—Frame of Coptic Embroideries of the Fourteenth Century

Collection of Coptic embroideries, chiefly in colored wools on linen, of the fourteenth century. Glazed and framed.

Height, 24 *inches; width,* 37½ *inches.*

167—Two Strips of Florentine Silk Embroidery of the Sixteenth Century

Rectangular strips of cream-colored silk embroidered, in colored silks, with scrolls of acanthus leaves and flowers. Finished with gold fringe and lace.

Height, 7 inches; length, 91 and 84 inches.

168—Italian Silk-embroidered Table Cover of the Seventeenth Century

Rectangular shape. Embroidered, with colored silks, in cross stitch, on coarse linen canvas, with a vase of flowers and birds on a diapered ground. Above a band of panels, enclosing four sprays. Below, a panel embroidered with the date "1621."

Length, 49 inches; width, 28½ inches.

169—Coptic Embroidered Linen Dalmatic of the Fourteenth Century

Dalmatic of linen embroidered, in colored silk on fine linen, with shoulder tabs and two medallions. Glazed and framed.

Height, 44 inches; width, 31 inches.

170—Florentine Silk Brocade Cope of the Seventeenth Century

Semicircular in shape, with detachable spade-shaped hood. Of silk brocade woven, with colored silks, in a pattern of scrolls, flowers and floral sprays, on a light green ground. Headed with a band of green satin and finished with borders of gold galloon.

Height, 51 inches; width, 96 inches.

171—Italian Silk Brocade Table Cover of the Seventeenth Century

Rectangular shape. Woven in a pattern of scrolled pointed leaves, diapers and floral sprays, in white, on a purple ground and finished with gold thread galloon.

Length, 96 inches; width, 59 inches.

172—Genoese Cut-velvet Portière of the Sixteenth Century

Rectangular shape. Four breadths of crimson velvet, cut in a "repeat" pattern of scrolled acanthus leaves, forming heart-shaped panels filled with conventional flowers and of floral sprays and birds, on a pale yellow silk ground with traces of gold thread enrichments.

Height, 102 inches; width, 79 inches.

173—Turkish Velvet Rug of the Eighteenth Century

Of Scutari weave of velvet with field patterned with vertical bands in dark blue; broad borders, above and below, of conventionalized cypress trees and borders, on either side, of leaf and zigzag patterning.

Length, 43 inches; width, 24 inches.

174—French Carpet of the Eighteenth Century

Of Aubusson weave. Field with a quatrefoil center medallion of black, patterned with a floral bouquet and sprays in colors and with a buff ground dotted with varicolored floral sprays. Main border patterned with varicolored floral sprays tied with blue ribbons on a yellow ground enclosed in a frame of scrolls in yellow and brown with scrolled cartouches at the corners, enclosing varicolored flowers on a white ground. Plain outer border of green.

Length, 21 feet 2 inches; width, 14 feet 4 inches.

SECOND AND LAST AFTERNOON'S SALE

FRIDAY, MAY 2, 1919

AT THE AMERICAN ART GALLERIES

BEGINNING PROMPTLY AT 2.30 O'CLOCK

MIRRORS AND FRAMES

175—VENETIAN PAINTED TOILET GLASS OF THE EIGHTEENTH CENTURY
Rectangular glass, in molded frame with vase finial, swinging between curved brackets.

176—VENETIAN MIRROR OF THE SEVENTEENTH CENTURY
Rectangular-shaped mirror, with painted border of quatrefoil shape, the spandrels filled with varicolored floral patternings on a red ground. Molded frame, painted in trefoil panels of red and black surrounded by gold scrollings on a black ground. Adjustable sliding cover, painted on a black ground with gold scrollings, and an almond-shaped cartouche, enclosing a hawk, perched on a bough. The back is of glass, painted with a panel of pointed-leaf design surrounded by scrolled leaves and carnations on a red ground and surrounded by a varicolored floral border on a red ground.

Height, 11¾ *inches; width,* 9¾ *inches.*

177—PAIR OF MIRRORS WITH CARVED, PAINTED AND GILDED WOOD FRAMES OF THE EIGHTEENTH CENTURY
Octagonal shape, in molded frames, carved with bead and reed and beaded borders, and with pierced and carved, scrolled and acanthus-leaf crestings and aprons. Painted white and gilded.

Height, 24 *inches; width,* 19 *inches.*

178—Pair of Venetian Carved and Gilded Wood "Appliqués" of the Eighteenth Century

Shield-shaped mirrors with molded frames, pierced and carved with rococo scrollings and floral sprays, finials in designs of scrolled shells, and aprons as satyrs' masks. Curved arms of wrought iron with leaves and tendrils, supporting cylindrical candle sockets. Completely gilt.

Height, 20 *inches.*

179—Pair of Venetian Carved and Gilded Wood "Appliqués" of the Eighteenth Century

Similar to the preceding.

180—Pair of Venetian Carved and Gilded Wood "Appliqués" of the Eighteenth Century

Similar to the preceding.

181—Pair of Venetian Carved and Gilded Wood "Appliqués" of the Eighteenth Century

Similar to the preceding.

182—Pair of Venetian Carved, Painted and Gilded Wood "Appliqués" of the Eighteenth Century

Shield-shaped mirrors, with frames carved with acanthus leaves, interlacements and volutes, and with molded and arched pediments, surmounted by female busts, carved leaves and festoons, and with voluted aprons. Frames painted with floral sprays on a yellow ground and gilded. (One mirror cracked.)

Height, 38 inches; width, 27 inches.

ITALIAN FURNITURE
Mainly of the Sixteenth Century

183—Umbrian Walnut Miniature Chest of Drawers of the Sixteenth Century

Rectangular molded top, supported by spirally turned columns at angles. Frieze fitted with drawers, and body with three molded paneled drawers. Molded base and pedestal feet with brackets.

Height, 11½ inches; length, 16½ inches; width, 7 inches.

From the Volpi Collection.

184—Tuscan Gilt Walnut Miniature Cabinet of the Sixteenth Century

Rectangular shape, with broken tablet-shaped front, molded cornice and base, and plain plinth. Arranged as a cupboard with two hinged doors, having three sunken and molded panels, with bronze masks in the center of panels. Marbleized with moldings picked out with gold.

Height, 25 inches; breadth, 17 inches; depth, 7½ inches.

185—Florentine Walnut Coffer of the Sixteenth Century

Rectangular shape, with hinged, domed, molded and carved lid, fluted and gadrooned sides, molded base and turned ball feet. Fitted with compartments. Wrought-iron hasp.

Height, 15 inches; length, 22 inches; width, 15 inches.

186—Tuscan Painted and Gilded Wood Pedestal of the Sixteenth Century

Rectangular shape, with molded cornice and base. The sides and ends have sunken panels decorated, on a green ground, with painted acanthus-leaf scrollings and trefoils. Painted and gilded.

Height, 4¾ inches; length, 15 inches; width, 8½ inches.

187—English Mahogany Shaving Table of the Eighteenth Century

Rectangular shape, with turned columnar supports at the angles. Top, with marble slab, fitted with shallow drawer and rising mirror. Shelf below, also with marble slab, fitted with drawer having two wooden knobs. Shaped stretcher shelf.

Height, 42½ inches; length, 17 inches; width, 17 inches.

188—English Painted Satinwood Work Table of the Eighteenth Century

Circular top, with hinged lid and plain frieze; three rectangular tapering legs on triangular base with incurved sides. Top fitted with tray having compartments for sewing materials and plaited silk bag. Painted with Amorini, floral sprays and knotted ribbons.

Height, 29½ inches; diameter, 12 inches.

189—Venetian Painted Card Table of the Eighteenth Century

Rectangular top, hinged in the center. The inner face bordered with walnut and lined with green baize. The exterior painted with a panel of green, strewn with playing cards and surrounded by an acanthus-leaf border. Apron painted with branches of flowers and leaves and oval portrait medallions; cabriole legs, painted with varicolored floral sprays on a green ground.

Height, 29 inches; length, 32 inches; width (when closed), 15 inches.

190—Venetian Inlaid Walnut Side Table of the Eighteenth Century

Shaped top, inlaid with a panel of interlaced scrollings; plain apron, fitted with a drawer; irregular tapering pedestal, inlaid with panels of interlaced scrolls. Tripod stand of three scrolled and voluted legs.

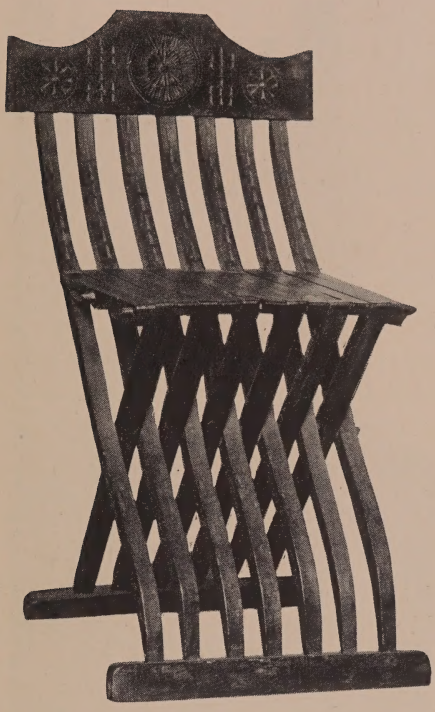
Height, 29 inches; length, 32 inches; width, 17½ inches.

191—Pair of Italian Walnut Stools of the Sixteenth Century

Rectangular shape, supported by spirally turned legs with ball feet and spirally turned rails. Tops covered with oriental rugs.

Height, 23 inches; length, 20 inches; width, 14 inches.

From the collection of Gabriele d'Annunzio of the Villa Capponcina, the celebrated poet, who recently has acquired fame as an aviator.



192—Tuscan Walnut Monastery Chair of the Sixteenth Century

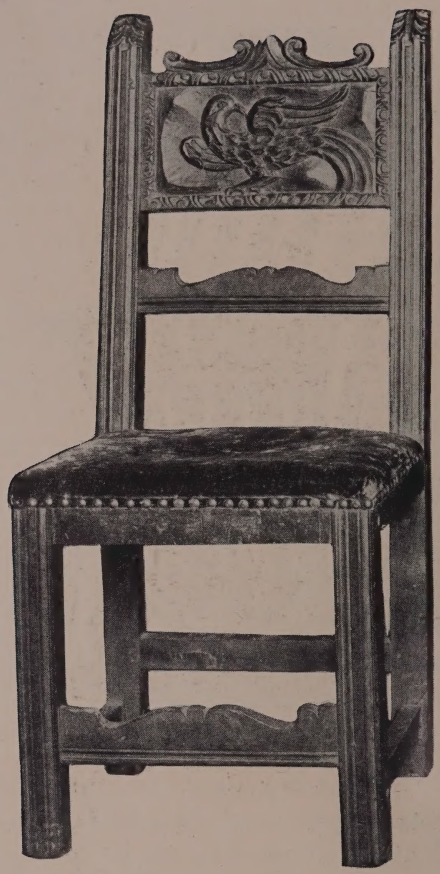
Formed of two sets of seven square standards, with carved fronts, crossing and pivoted at the intersection so as to fold. Folding seat and shaped back rail, carved with rayed medallions and crosses.

193—Tuscan Walnut Monastery Chair of the Sixteenth Century

Formed of two sets of seven square standards, crossing and pivoted at the intersection so as to fold. Folding seat and shaped back rail, stamped with circular medallions and crosses.

194—Tuscan Walnut Monastery Chair of the Sixteenth Century

Formed of two sets of seven square standards, crossing and pivoted at the intersection so as to fold. Folding seat and shaped back rail, stamped with circular medallions and crosses.

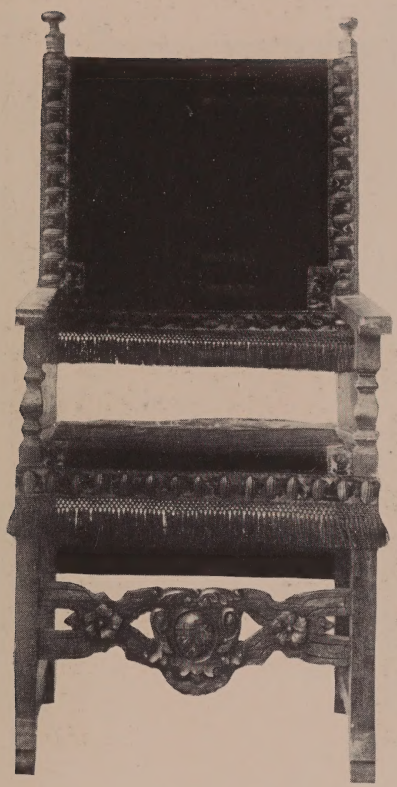


195—Three Tuscan Walnut Chairs of the Sixteenth Century

Reeded side supports with leaf carved finials. Backs paneled with sunken carvings of birds with outstretched wings surmounted by voluted crestings. One supported by turned spindles; straight, square reeded legs and shaped front rails. Pair covered with old blue velvet and one with old crimson velvet, secured by brass-headed nails.

196—Umbrian Walnut Armchair of the Sixteenth Century

Straight square paneled back, carved with scrolled acanthus leaves, and egg-and-dart molding, having scrolled cresting and acanthus-leaf carved finials. Flat, voluted arms on turned baluster supports, straight square legs, shaped front rail and wooden seat.

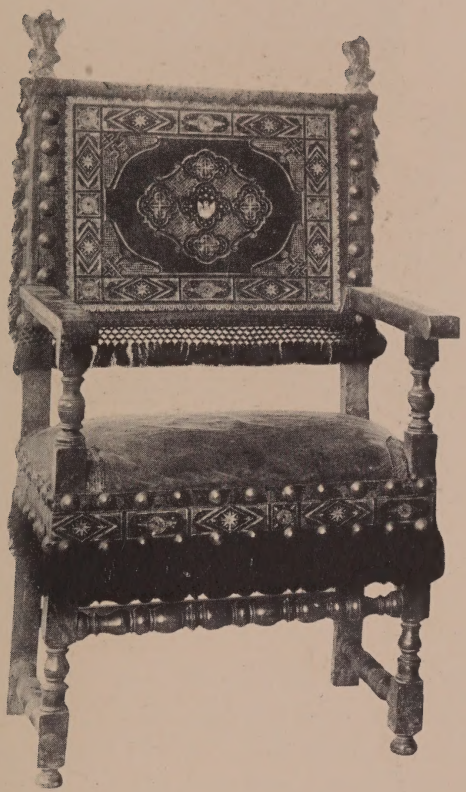


197—Florentine Walnut Armchair of the Sixteenth Century

Straight square back, with molded and turned bronze finials. Straight, flat voluted arms on square baluster-shaped supports, straight square legs, with shaped feet, deep front rail, pierced and carved with rosettes, scrolls and oval cartouche charged with a painted coat-of-arms. Seat and back covered with crimson velvet, finished with cut velvet galloon and fluted brass-headed nails.

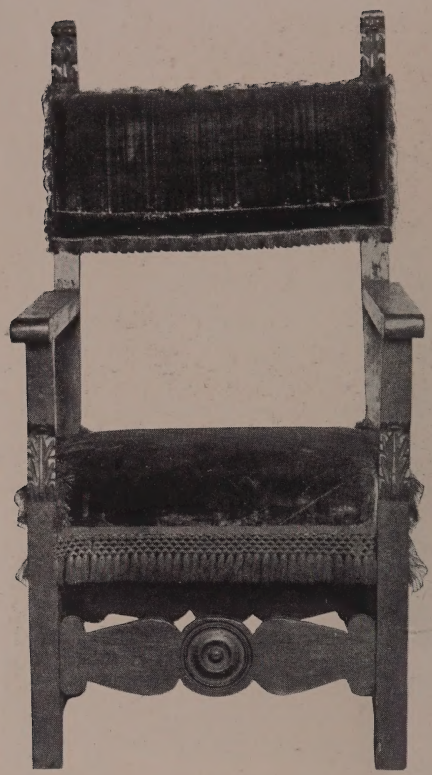
198—Florentine Walnut Chair of the Sixteenth Century

Straight rectangular back, with voluted and acanthus-leaf carved finials. Carved voluted arms on turned baluster supports, straight square legs, deep front rails, pierced and carved in a pattern of interlacements, and shaped side rails. Seat and back covered with old brown leather, the back tooled in gold with central scrolled shield, charged with the coat-of-arms of the Barberini family. Secured with brass-headed nails and finished with gold galloon.



199—Florentine Walnut Armchair of the Sixteenth Century

Straight rectangular back, with floriated, gilded finials. Straight, flat voluted arms on turned baluster supports; turned legs, front and side rails. Seat and back covered with leather, tooled in gold. The back patterned with a quatrefoil enclosing an Evangelist, and surrounded by a border of rosettes and diamonds. Secured with brass-headed nails and finished with knotted crimson silk fringe.



200—Florentine Walnut Armchair of the Sixteenth Century

Straight square back, with acanthus-leaf carved finials. Straight, flat voluted arms on square supports carved with acanthus leaves, straight square legs, shaped front, back and side rails. Seat and back covered with old crimson velvet finished with knotted silk fringe.

201—Florentine Walnut Armchair of the Sixteenth Century

Straight square back, with square side supports and carved, square pointed finials. Flat, curved voluted arms on square fluted baluster supports. Straight square legs, pierced front rail and square side rails. Seat and back of old crimson velvet finished with cut velvet galloon and silken fringe.

202—Florentine Walnut Armchair of the Sixteenth Century

Straight square back, with carved finials. Straight flat voluted arms on square supports, square legs, shaped and pierced front rail and shaped side rails. Seat and back covered with old crimson velvet secured with brass-headed nails and furnished with silk fringe.

203—Florentine Walnut Armchair of the Sixteenth Century

Straight square back with acanthus-leaf carved finial, flat voluted arms on turned baluster supports, straight square legs and shaped front, back and side rails. Seat and back covered with old crimson velvet finished with knotted silk fringe.

204—Florentine Walnut Armchair of the Sixteenth Century

Straight rectangular back with fluted finials, carved flat voluted arms on square supports, straight square legs, deep pierced and carved front rail and square side and back rails. Seat and back covered with old crimson velvet, secured with brass-headed nails and finished with silk fringe.

205—Set of Tuscan Walnut Settee and Two Chairs of the Eighteenth Century

Settee with three chairbacks. Chairs with open backs, top rails shaped as voluted pediments, turned spindle splats, turned finials; turned legs, front and side rails. Seats covered with Genoese red velvet of the eighteenth century, cut in a pattern of flowers and scrolls on a yellow ground with traces of gold thread, finished with knotted fringe.

206—Florentine Walnut Table of the Sixteenth Century

Rectangular top with molded and carved edge, and paneled apron fitted with drawers, with turned wood knobs. Four turned baluster legs, and square side, front and back rails.

Height, 23 inches; length, 27½ inches; width, 25 inches.

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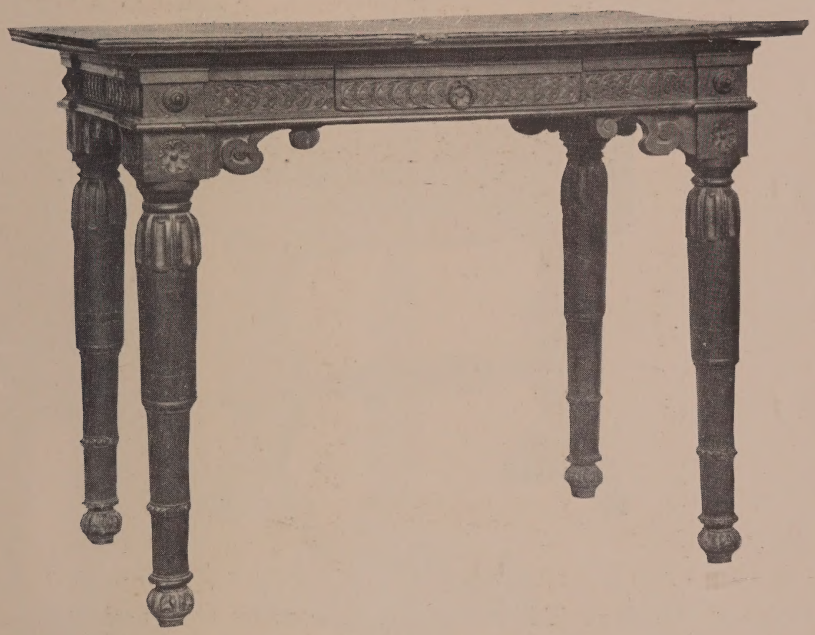


207—Tuscan Walnut Table of the Sixteenth Century

Rectangular top, with molded edge and frieze. Carved with overlapping disks, fitted with drawers, flanked by rosetted dies and supported by scrolled brackets. Turned tapering legs with fluted upper portions, beaded rings and fluted ball feet.

Height, 30½ inches; length, 40 inches; width, 24 inches.

From the Davanzati Palace Collection.

208—Umbrian Walnut Table of the Sixteenth Century

Rectangular. Sunken, paneled top, with molded edge. Apron paneled and fitted with drawers with wooden knobs. On vase-shaped supports and shaped cross feet.

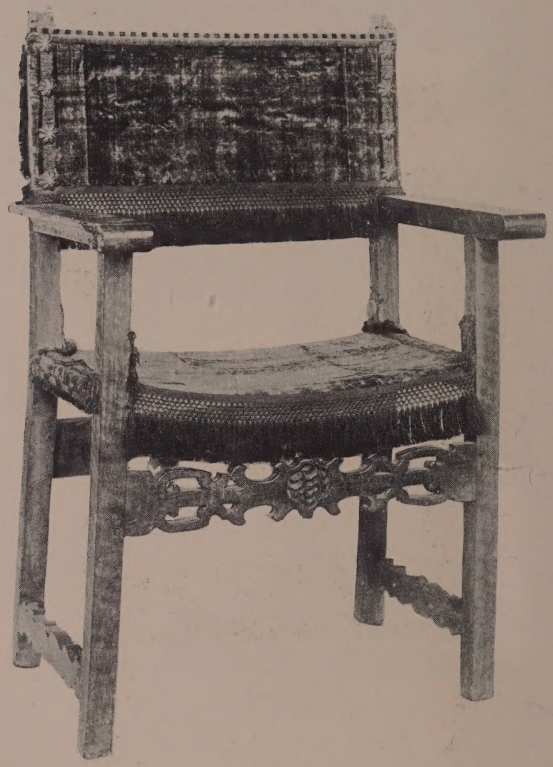
Height, 25½ inches; length, 25 inches; width, 19 inches.

From the Stephano Bardini Collection, No. 582.

209—Tuscan Walnut Music Stand of the Sixteenth Century

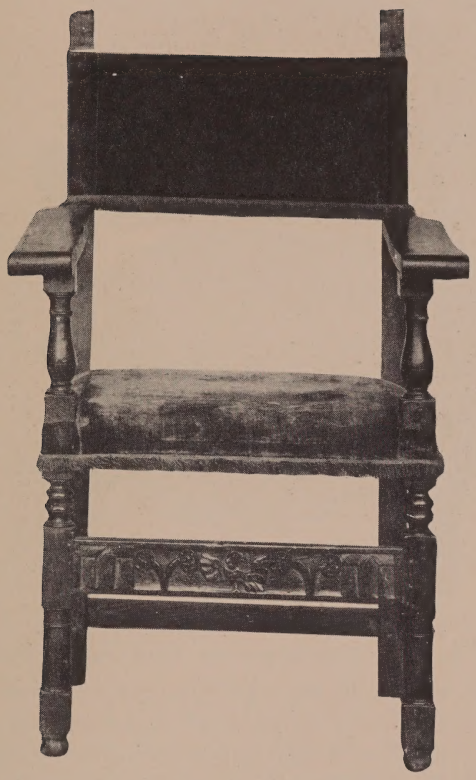
Rectangular revolving top, paneled with crimson velvet and with molded edges. Paneled frieze carved with musical trophies, flutings and festoons. The top is supported by four curved brackets carved with acanthus leaves, the upper part of pedestals is carved as the trunk of a palm tree, the lower part turned in baluster shape. Cross-shaped base, formed of four consoles carved with acanthus leaves.

Height, 40 *inches; length,* 32 *inches; width,* 24 *inches.*



210—Florentine Walnut Armchair of the Sixteenth Century

Straight back with carved finials, straight flat arms with voluted and under-curved ends on square supports. Straight square legs, with deep shaped, pierced and carved front rail with central quatrefoil medallion carved with armorial device. Shaped side and back rails. Seat and back covered with old crimson velvet secured with ornamental brass-headed nails and finished with knotted silk fringe.



211—Pair of Florentine Walnut Armchairs of the Sixteenth Century

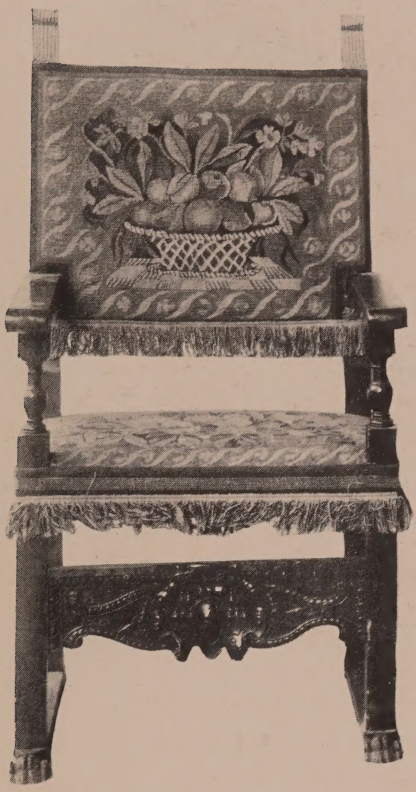
Straight rectangular backs, with acanthus-leaf carved finials. Flat straight voluted arms on turned baluster supports, turned legs, deep, rectangular front rails carved in low relief with birds, leaves and houses, square side and back rails and ball feet. Seats and backs covered with old purple velvet, finished with silk fringe.

212—Florentine Walnut Armchair of the Late Sixteenth Century

Straight square back with rounded top, curved, molded, carved and voluted arms, turned baluster supports, turned legs, side rails and stretcher. Seat and back covered with contemporary tapestry, the back in a design of a queen presenting a wreath to a warrior, the seat in a design of leaves and fruits. Finished with silk fringe.

213—Florentine Walnut Chair of the Sixteenth Century

Straight, rectangular back with voluted and acanthus-leaf carved finials. Carved voluted arms on turned baluster supports, straight square legs, deep front rails, pierced and carved in a pattern of interlacements and shaped side rails. Seat and back covered with old brown leather, the back tooled in gold with a central scrolled shield, charged with the coat-of-arms of the Barberini family. Secured with brass-headed nails and finished with gold galloon.

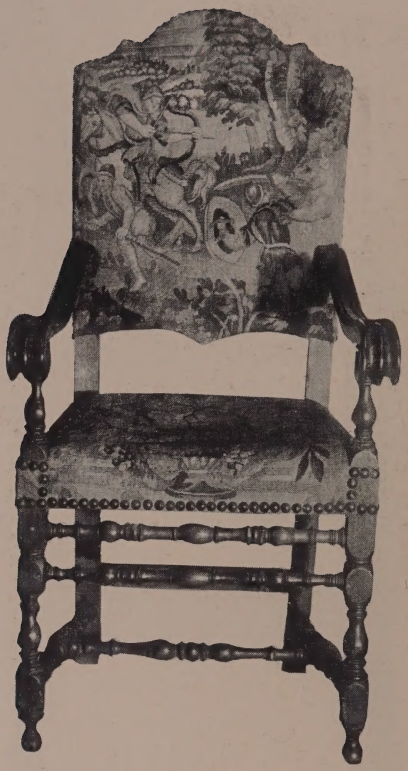


214—Florentine Walnut Armchair of the Late Sixteenth Century

Straight rectangular back, with fluted, voluted and gilded finials; straight, flat voluted arms, on turned baluster supports, straight square legs, deep front rail, carved with scrolls and an escutcheon, surmounted by a Bishop's hat, and straight base rails with paw terminals. Seat and back covered in sixteenth century tapestry in design of a basket of fruit and flowers, and birds, surrounded by twisted ribbon borders. Finished with silk fringe.

215—Florentine Walnut Armchair of the Sixteenth Century

Straight square back, with finials carved as masks. Straight, flat voluted arms on turned supports, straight square legs, deep front rail carved with acanthus leaves and scrollings, and square side rails. Seat and back covered with crimson velvet, secured by cut velvet galloon.



216—Florentine Walnut Chair of the Late Sixteenth Century

Straight shaped back, curved, molded and voluted arms on turned baluster supports, turned legs, front rails, side rails and stretcher. Seat and back covered with contemporary tapestry, the back in a design of a bear hunt with one huntsman on horseback and one on foot, the seat in a design of a vase of fruits and flowers. Secured with brass-headed nails.

217—Umbrian Walnut Armchair of the Sixteenth Century

Straight square paneled back carved with oval cartouche surmounted by opposed birds, and with shaped cresting. Molded side supports with carved, voluted finials, flat and voluted arms, on molded square supports and legs, shaped front rail, square side rail and wooden seat.

218—Pair of French Walnut Armchairs of the Eighteenth Century

Rectangular backs with molded and carved frames. Curved, molded arms terminating in birds with outstretched wings on carved molded supports, carved with pointed leaves, incurved seat fronts carved with scrolled masks and husk pendants, and tapering, horizontally fluted legs with claw and ball feet. Seats and backs covered with eighteenth century French silk brocade.

219—Italian Carved, Pierced and Painted Wood Base of the Seventeenth Century

Rectangular shape. Top with molded edge and molded base. Sides and front panel pierced and carved in a design of acanthus-leaf scrolling. Moldings painted; carved panels, gilded.

Height, 11½ *inches; width,* 50 *inches; depth,* 10 *inches.*

220—Pair of Tuscan Gilded Walnut Pedestals of the Sixteenth Century

Sgabello type. The front supports, shaped, pierced and carved in relief with masks, husk pendants and volutes, are connected, by turned bars, with the shaped back supports, the inner surfaces of which are incised with volutes and pendants. These supports terminate in an incurved and molded pedestal. Carving heightened by gilding.

Height, 49 inches.

(*Illustrated*)

221—Pair of Florentine Carved and Gilded Walnut Pedestals of the Sixteenth Century

Sgabello type. Molded rectangular tops with tapering square pedestals, carved with masks. Front supports carved with fruit festoons, acanthus-leaf scrollings, masks and paw feet, connected with back supports by acanthus-leaf carved spindles. Back supports shaped and incised. Carving heightened by gilding.

Height, 53 inches.

(*Illustrated*)

222—Italian Carved and Gilded Wood Pedestal of the Seventeenth Century

Sgabello type. The front support, shaped, pierced and carved in relief with a scrolled escutcheon enclosing a coat-of-arms, husk pendants and volutes, is connected, by a scrolled bar with the shaped back support, the inner surface of which is incised with volutes and pendants. These supports terminate in a molded pedestal, the front of which is carved with a lion's mask. Completely gilded.

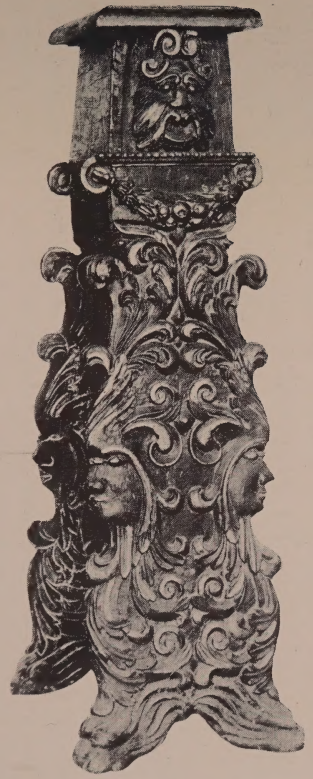
(*Illustrated*)

223—Venetian Painted Psaltery of the Sixteenth Century

Rectangular shape, with sloping side and hinged lid. Painted on a white ground in colors, the exterior of lid with a stone vase of flowers, surrounded by a wreath of vine leaves, the front and sides of festoons of flowers and knotted ribbons. The interior of lid with an oval painting, later date, representing a landscape and buildings surrounded by a wreath of roses and with sprays of vine leaves in the angles. Wrought-iron harp.

Height, 5 inches; width, 29 inches; depth, 12 inches.

Note: The Psaltery, or "Sautrie" as Chaucer called it, was the stringed instrument of music that preceded the Clavichord, invented in the fifteenth century, and from which it chiefly differed in the absence of keys. This particular instrument was once the property of Gioachino Rossini (1792-1868), the great composer, by whom it was given to Cavaliere Crisostorno Ferrucci, Librarian of the Laurentian Library in Florence. From his descendant, Signora Giulia Ferrucci, it passed into the possession of its present owner. Legal documents setting forth these facts accompany the Psaltery.



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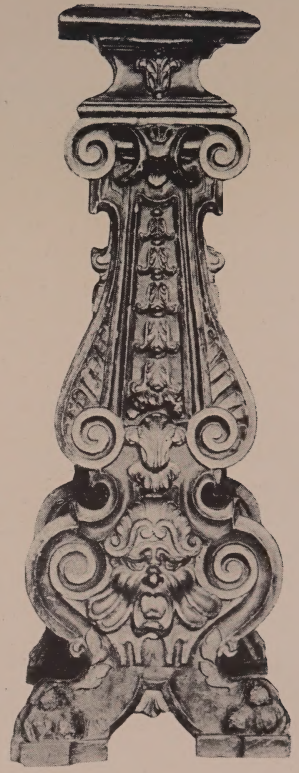

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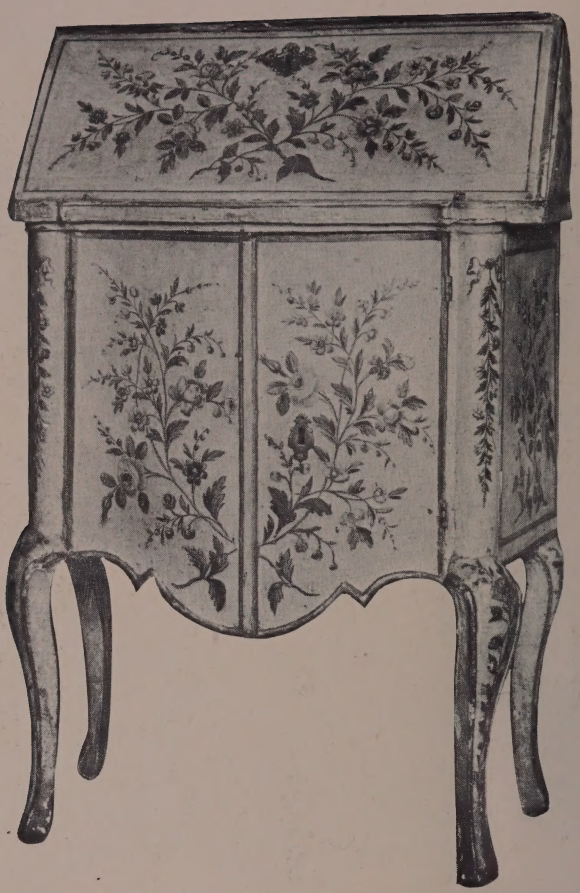


224—Venetian Painted Desk of the Eighteenth Century

Rectangular shape. Upper portion with sloping hinged fall front, the interior fitted with two drawers and shelf. Lower portion with serpentine front arranged as a cupboard with shelf and two hinged doors. On cabriole legs. Painted, on a white ground, with varicolored branches of flowers and leaves and with floral pendants. Fall front of desk with scrolled keyhole escutcheon in repoussé silver.

Height, 41½ *inches; width,* 27½ *inches; depth,* 16 *inches.*

225—Pair of Venetian Carved and Painted Wood Consoles of the Early Eighteenth Century

Rectangular, serpentine frosted tops with molded edges supported on brackets formed of two voluted and carved rococo scrolls and with aprons carved and pierced with rococo scrollings. Both brackets and aprons are carved in relief with branches of leaves. Gilded and painted with floral sprays in colors, on cream-colored grounds. Marbled tops.

Height, 29 *inches; width,* 40 *inches.*

226—Venetian Lacquered Commode of the Eighteenth Century

Rectangular shape, with serpentine front. Top with molded edge and body with two drawers on cabriole legs. Decorated, on a green ground, with scrolls and floral sprays in raised gold lacquer and with shaped and scrolled panels, painted with varicolored bouquets of flowers on cream-colored ground. Almond-shaped beaded keyhole escutcheon of brass.

Height, 31½ *inches; width,* 35 *inches; depth,* 17 *inches.*

227—Venetian Carved and Gilded Pedestal Cupboard of the Sixteenth Century

Rectangular shape. Top with molded edge carved with semi-rosette and molded base, carved with leaf ornamentation. Arranged as a cupboard with two hinged doors, with sunken molded panels, enclosing oval molded and carved medallions, with voluted angles. One door divided and hinged in the center. Carving heightened with gilding.

Height, 23 *inches; width,* 50 *inches; depth,* 13½ *inches.*

228—Venetian Carved and Gilded Wood Console Table of the Eighteenth Century

Rectangular top, with molded wooden edge inset with slab of veined marble. Scrolled apron carved with floral sprays, molded cabriole legs carved with acanthus leaves and flowers at the knees and voluted feet carved with acanthus leaves. Completely gilded.

Height, 35 *inches; width,* 35½ *inches; depth,* 22 *inches.*

229—Venetian Lacquered Commode of the Eighteenth Century

Rectangular shape. Serpentine top, with molded edge, serpentine front with two drawers, shaped apron and cabriole legs. Painted, on a green ground latticed in black, with panels bordered by scrolls and floral sprays in raised gold lacquer enclosing varicolored paintings of birds and flowers on yellow grounds. Marbleized top.

Height, 36 *inches; width,* 38 *inches; depth,* 17 *inches.*

(*Illustrated*)

230—Italian Mirror with Carved and Gilded Wood Frame of the Eighteenth Century

Rectangular shape. Molded frame, carved with bands of twisted ribbons and flutings and with shells and scrolls of acanthus leaves. Completely gilded.

Height, 35 *inches; width,* 34 *inches.*

231—Umbrian Walnut Cassone of the Sixteenth Century

Rectangular shape, with hinged lid having molded and carved edge. Sunken paneled front with molding carved with bead-and-reel ornament, flanked by caryatid figures with leaf-festooned and tapering terminations. Molded plinth, carved with voluted trefoils and bead-and-reel carved base.

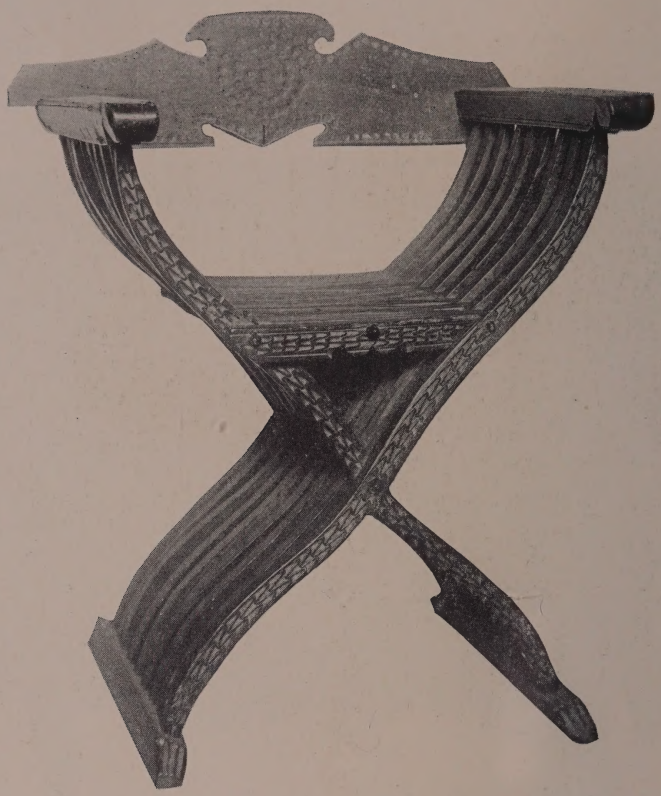
Height, 18 *inches; width,* 43 *inches; depth,* 20½ *inches.*

232—Sienese Painted Tabernacle Frame of the Fifteenth Century

Tablet-shaped with arched, molded pediment, molded cornice and plain frieze, two fluted pilasters with fluted capitals and plain plinth with molded bracket. Painted, as to the pediment, with Sanctus Spiritus Dove, as to the frieze, with figures of Saints, and as to the plinth with an "Ave Maria" inscription and escutcheons charged with coats-of-arms. Moldings and pilasters gilded.

Height, 33 *inches; width,* 19 *inches.*

No. 229—Venetian Lacquered Commode of the Eighteenth Century



233—Savonarola Walnut Chair of the Fifteenth Century

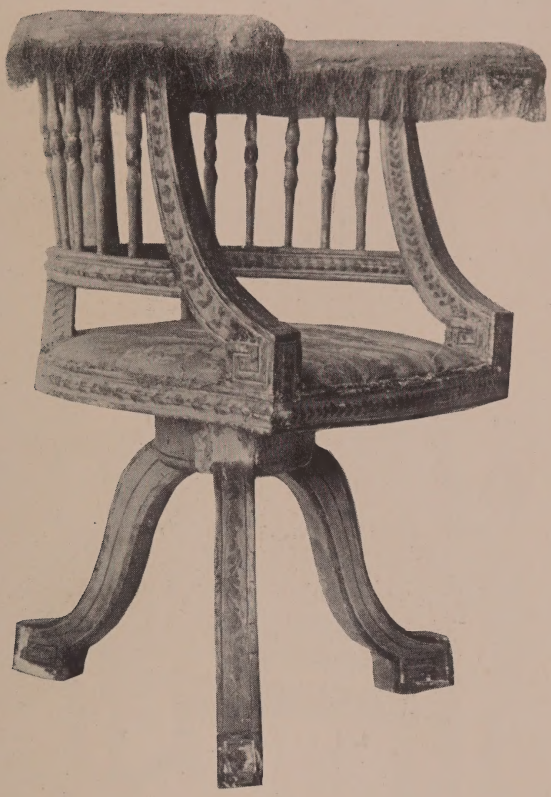
525 00

Curule-chair shape, formed of nine double curved square standards, crossing and pivoted at the intersection so as to close, the front standards carved in a pattern of imbrications, adjustable seat and shaped adjustable back rail incised with a border and medallion of small rosettes. The square base rails have carved claw terminations. Fitted with cushion of old crimson velvet with yellow ground.

234—Savonarola Beechwood Chair of the Fifteenth Century

400 00

Curule-chair shape, formed of nine double curved square standards, crossing and pivoted at the intersection so as to close. Adjustable seat, shaped flat adjustable back rail and molded base rails. Straight square arms, with turned ball ends and loose rings.

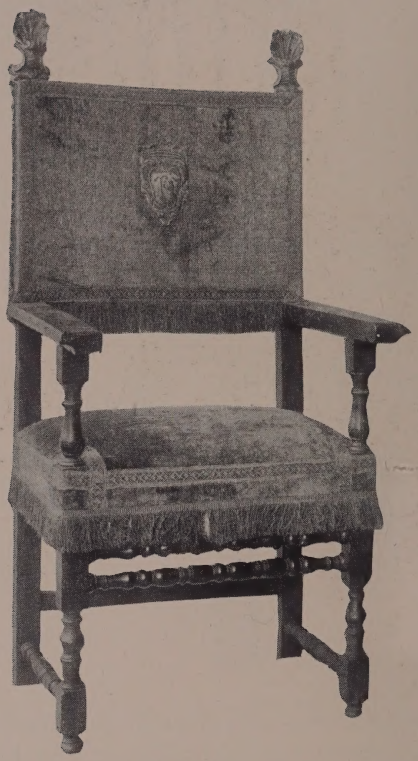


235—Venetian Painted Revolving Chair of the Eighteenth Century

Half-round back with upholstered head rail, supported by turned spindles and with straight seat front, revolving on stand of four carved legs. Frame painted on a cream-colored ground with leaves, flowers and foliage pendants. Seat and head rail covered with old silk brocade, woven on a blue ground and finished with fringe of gold thread.

236—Umbrian Walnut Chair of the Fifteenth Century

Sgabello type. Open back with carved, scrolled and voluted head rail, acanthus-leaf carved central splat and supports carved with female caryatids. Octagonal wooden seat with front support carved and pierced with voluted scrolls and satyrs' masks. Shaped back support.

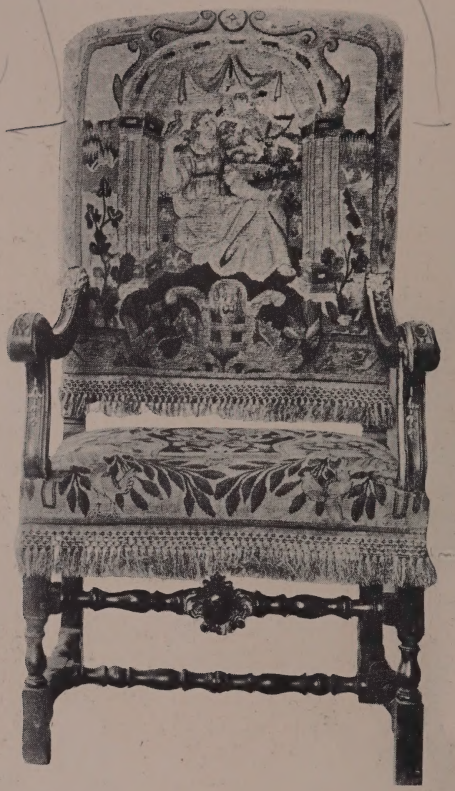


237—Venetian Walnut Armchair of the Seventeenth Century

Straight rectangular back with finials carved as scrolled shells, and gilded, straight, flat voluted arms on turned baluster supports, turned legs, front and side rails. Back and seat covered with green silk plush, finished with gold galloon and silk fringe, the back with scrolled armorial escutcheon in embroidered gold thread.

238—Set of Five Venetian Walnut Armchairs of the Eighteenth Century

Shield and shaped backs with molded frames, carved, molded and voluted arms on curved molded supports, serpentine molded seat fronts and molded cabriole legs. Seats and backs covered with old crimson velvet, with appliqué borders, embroidered, in colored silk, on yellow grounds with floral sprays edged with scrolls in chain stitch and acanthus-leaf scrolls in satin stitch.



239—Florentine Carved and Gilded Walnut Armchair of the Seventeenth Century

Straight high back with curved and voluted arms, carved with acanthus leaves and strapwork design on curved supports carved with husk festoons. Turned baluster-shaped legs. Turned front rail with carved medallion in center, turned side rails and stretcher. Seat and back covered with contemporary tapestry, the back with a design of a lady seated under a pavilion; the seat with a vase of flowers in a shaped panel. Finished with knotted silk fringe. Carving heightened by gilding.

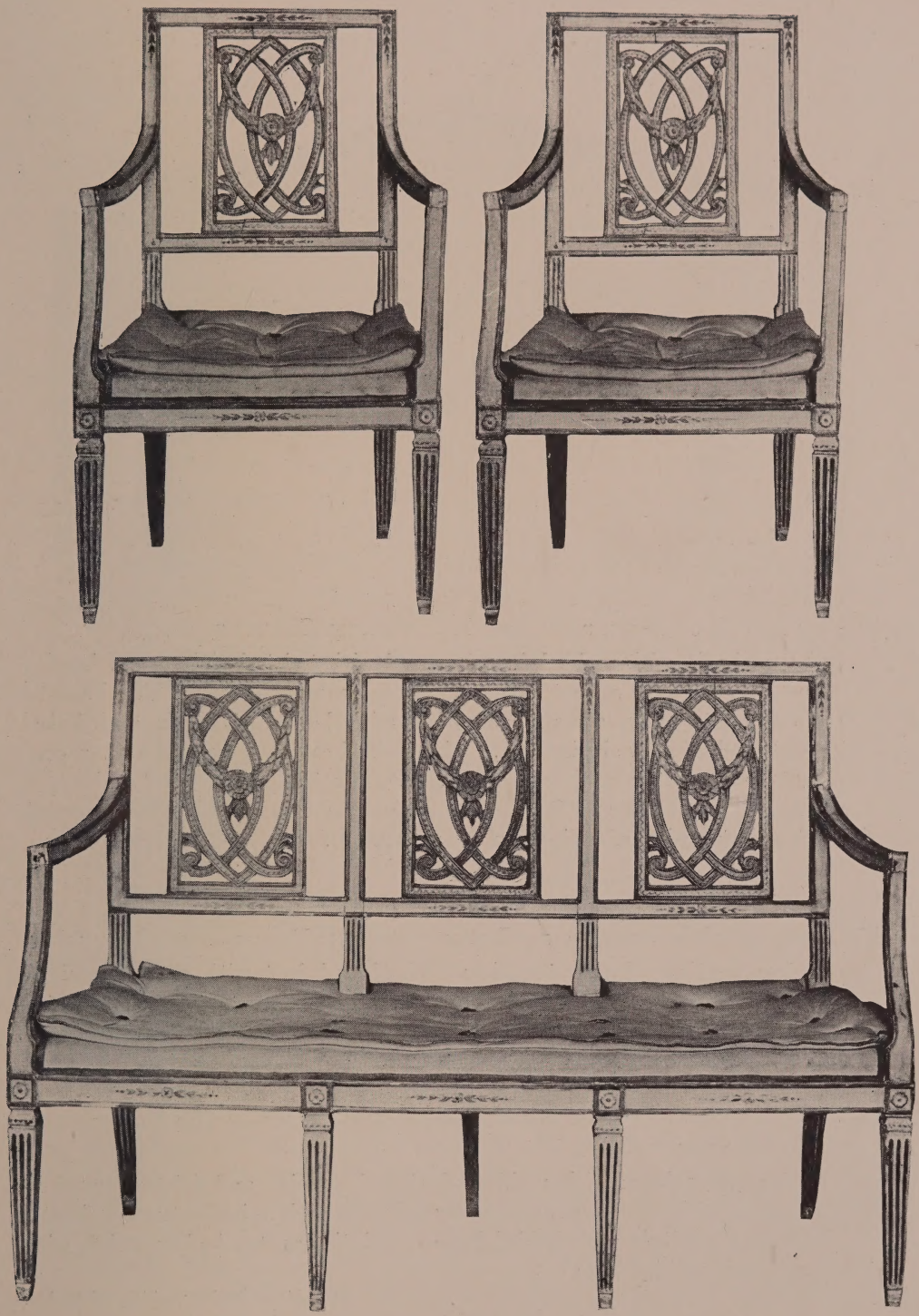
240—Venetian Lacquered Armchair of the Seventeenth Century

Straight square back; shaped, scrolled and voluted arms on scrolled bracket supports; shaped scrolled legs and shaped, scrolled front and side rails and voluted feet. Frame lacquered in gold and colors and inlaid with medallions of mother-of-pearl on a black ground with figures in Oriental costumes and with floral sprays and pendants. Seat and back covered with contemporary needlework point in a design of pomegranate and other fruits and large serrated leaves embroidered in colors on a black ground. Finished with silk braid and fringe.

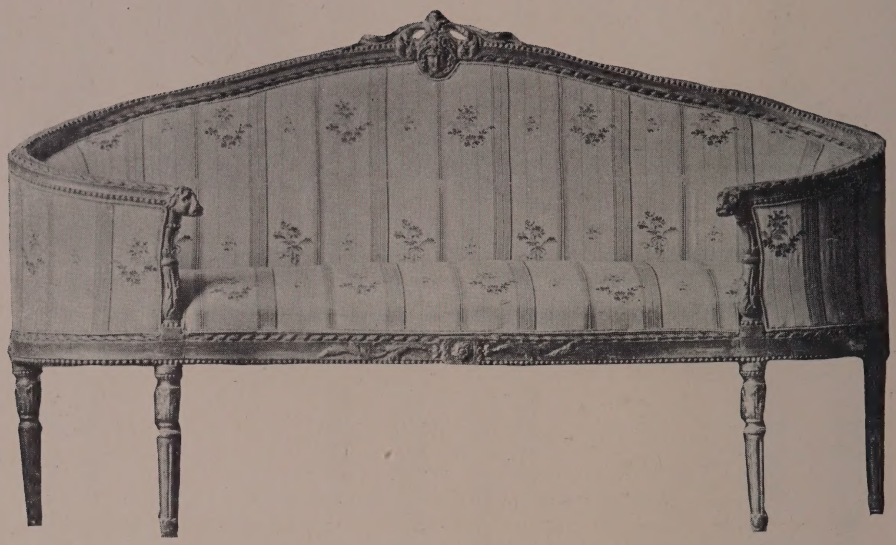
241—Set of Venetian Painted Settee and Two Armchairs of the Eighteenth Century

Chairs with rectangular open backs with rectangular splats, pierced and carved with scrolled interlacements and festoons of flowers and leaves; straight molded square arms on curved supports; straight seat fronts and square tapering fluted legs. Settee of the triple chair-back form. Frame painted, on a white ground, with lines, beaded and scrolled borders and leaf pendants. Seats with loose square cushions covered with chamois skin and tufted.

(*Illustrated*)



No. 241—Set of Venetian Painted Settee and Two Armchairs of the Eighteenth Century



242—Italian Gilt Settee of the Eighteenth Century

Shaped back, with molded frame carved with twisted ribbon and beaded borders, and with a central acanthus-leaf scrolled mask. The bobêche is carved to form arms terminating with leopards' heads and fluted acanthus-leaf carved pilasters. The molded apron is carved with a central rosette and acanthus-leaf scrolls on six tapering, fluted and acanthus-leaf carved legs. Seat, back and arms covered with silk brocade woven in a design of stripes and floral sprays.

From the Stefano Bardini Collection.

243—Venetian Walnut Chaise Longue of the Eighteenth Century

In two portions, fitting together. Head and foot with curved, molded and voluted side supports, turned top rails and rectangular horizontal splats, shaped, scrolled and shell carved aprons and cabriole legs. Loose cushions, covered with red silk damask.

244—Italian Carved and Gilded Wood Mirror Frame of the Eighteenth Century

Rectangular shape with molded, dentelled cornice and frieze carved in low relief with scrolls, supported by columns with spirally turned shafts, lotus-leaf capitals and molded bases. Plinth carved, in low relief, with scrolls and molded base.

Height, 53 inches; width, 36 inches.

245—Florentine Carved and Gilded Wood Frame of the Seventeenth Century

Rectangular shape. Molded, carved and pierced with inner border of imbrications, bands of fruit, leaf festoons and acanthus-leaf outer border. Completely gilded.

Height, 58 *inches; width,* 42 *inches.*

246—Venetian Painted Coffer-bench of the Seventeenth Century

Straight back, with shaped top painted in colors with acanthus-leaf scrolls and heraldic eagle. Seat, with hinged lid arranged as coffer. Shaped side and front supports, painted with acanthus-leaf rinceaux and a heraldic eagle.

Height, 45 *inches; length,* 45 *inches; width,* 13 *inches.*

247—Venetian Carved and Inlaid Walnut Cabinet of the Sixteenth Century

Rectangular shape. Top with molded and carved edge, frieze arranged with two drawers, with carved and inlaid paneled fronts, separated and flanked by rosetted dies. Body arranged as a cupboard, with two hinged, carved and inlaid paneled dors, separated and flanked by inlaid pilasters. Molded base and rectangular, carved feet.

Height, 44 *inches; width,* 52 *inches; depth,* 19 *inches.*

248—Venetian Lacquered and Painted Commode of the Eighteenth Century

Serpentine front and cabriole legs. Fitted with three drawers and decorated with painted panels of bouquets, birds and vases of flowers in color on light green grounds, enclosed by scrollings in raised gold lacquer and surrounded by painted diaperings on a green ground. Swinging loop handles with shaped plates.

Height, 42½ *inches; length,* 52 *inches; width,* 24 *inches.*

249—Venetian Lacquered and Painted Commode of the Eighteenth Century

Tray top, with shaped gallery and molded marble slab; serpentine front shaped apron and cabriole legs; fitted with three drawers and decorated with panels surrounded by raised gold lacquered scrolls and occupied by bouquets, birds and vases of flowers, painted in colors on red grounds, surrounded by a ground of light blue. Swinging looped handles with shaped plates and keyhole escutcheons of brass.

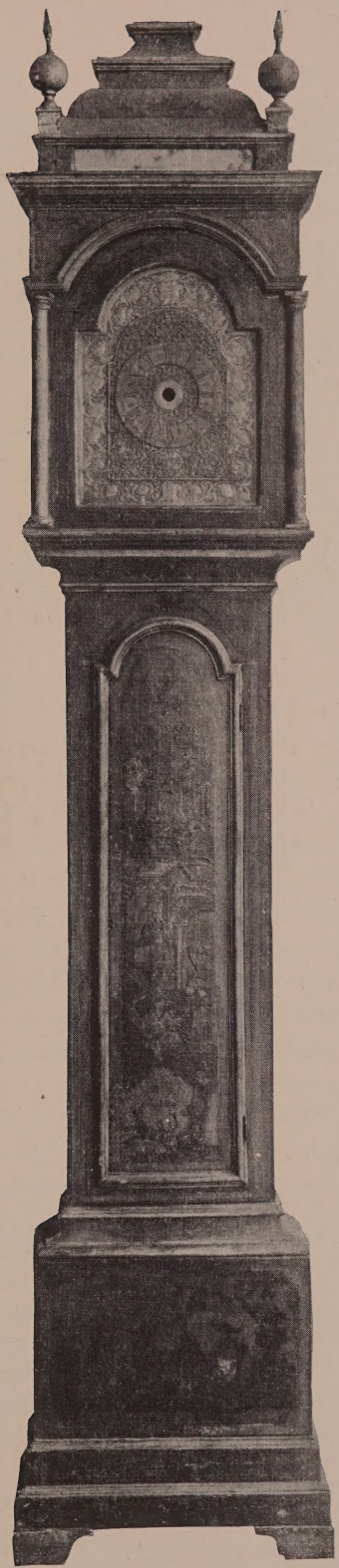
Height, 45 *inches; length,* 52 *inches; width,* 21 *inches.*

250—Venetian Lacquered Tall-clock Case of the Eighteenth Century

Rectangular hood with domed and molded top, ball and spindle finials, and arched hinged door flanked by Doric columns. Rectangular pendulum case with arched hinged door with raised molding. Molded rectangular base and bracket feet. Case lacquered, in gold and colors, on a green ground with Chinoiseries and leaf sprays. Dial face of brass repoussé and engraved with acanthus-leaf scrollings and flowers.

Height, 100 *inches.*

(*Illustrated*)



No. 250—Venetian Lacquered Tall-clock Case of the Eighteenth Century

251—Venetian Lacquered Commode of the Eighteenth Century

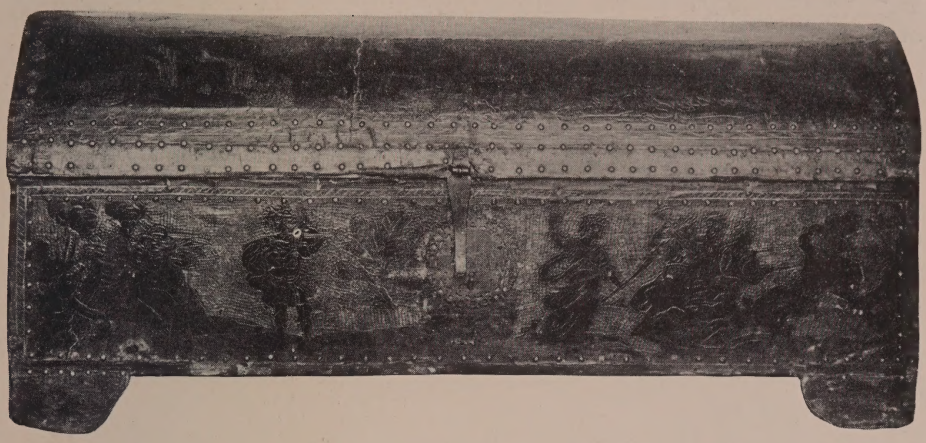
Rectangular shape with serpentine front, top with molded edge, and cabriole legs. Fitted with three long drawers, with molded paneled fronts. Drawer fronts and sides lacquered in gold and colors on a black ground with scrolls, birds, floral sprays and rosette pendants, and with shaped panels enclosed by raised gold scrolls and occupied by birds, flowers and floral sprays and vases of flowers in colors on yellow grounds. Shaped and scrolled keyhole escutcheons of bronze.

Height, 37½ inches; width, 57 inches; depth, 25½ inches.

252—Venetian Lacquered Commode of the Early Eighteenth Century

Rectangular shape, with serpentine front. Top with molded edge, bracket feet and fitted with three long drawers. Lacquered, on a black ground, in raised and flat gold, with birds, scrolls and floral sprays and with shaped panels enclosed by raised gold scrollings and occupied, on yellow grounds, with varicolored branches of roses, birds, flowers, architectural pedestals and groups of fruits. Top marbleized. Drawers with looped, scrolled handles of gilded bronze.

Height, 41 inches; width, 53 inches; depth, 28 inches.



253—Venetian Embossed Leather Coffer of the Sixteenth Century

Rectangular shape, with domed, hinged lid. Top and front covered with leather, secured with brass-headed nails. The leather embossed, as to the top, with subject of Orpheus charming the wild animals, and as to the front with classical deities. Ends covered with crimson velvet. Hasp, looped carrying handles and keyhole escutcheon of wrought-iron. Lined with printed linen.

Height, 23 *inches; length,* 50 *inches; width,* 18 *inches.*

Note: This coffer was exhibited at the Castel St. Angelo Exhibition of Old leather work in Rome in 1911.

254—Florentine Certosina Coffer of the Fifteenth Century

Rectangular shape, with top, sides and molded fall front of walnut. Interior fitted with twelve drawers with carved and molded paneled fronts, inlaid in ivory certosina-work in an octagonal diaper, with two cupboards having hinged doors also inlaid in a quatrefoil patterning and with an open compartment. The dividing stiles are inlaid with ivory in diamond patternings.

Height, 26 *inches; width,* 45 *inches; depth,* 15½ *inches.*

255—North Italian Walnut Table of the Early Sixteenth Century

Rectangular plain top, with shaped cross braces and apron fitted with two drawers with paneled fronts. Supported by shaped, scrolled and voluted brackets and rectangular pedestal, with paneled sides fitted with two drawers with paneled fronts. Square, plain base and shaped scrolled and voluted feet.

Height, 32 inches; length, 51½ inches; width, 36½ inches.

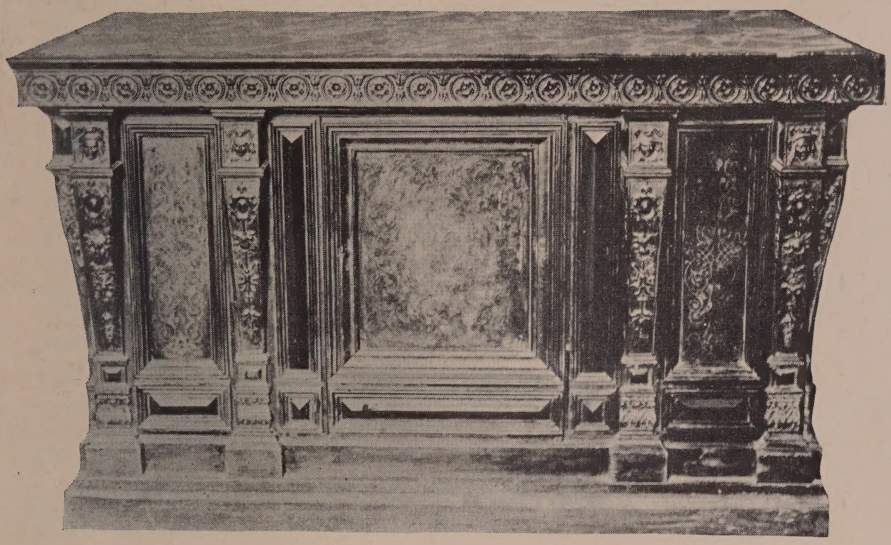
From the Stefano Bardini Collection.

256—Tuscan Carved and Inlaid Walnut Pedestal of the Fifteenth Century

Rectangular shape. Top with molded edge, front with sunken panel, surrounded by inlaid border of twisted ribbon pattern and enclosing a diamond-shaped panel, inlaid in a pattern of branching flowers and leaves and surrounded by a raised molding. The spandrels filled with raised scrolled carvings.

Height, 44 inches; width, 29½ inches; depth, 22 inches.

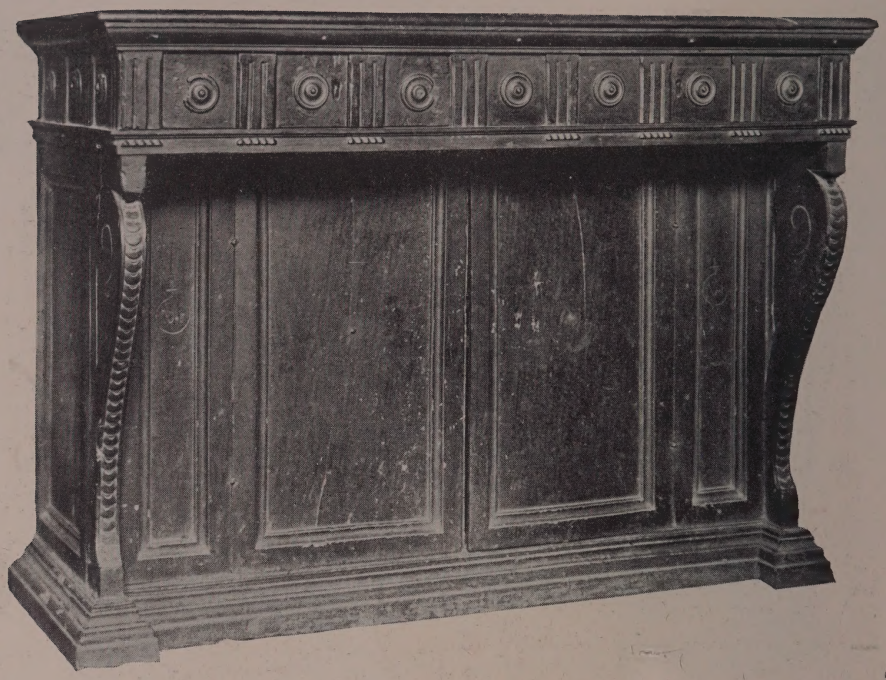
From the Davanzati Palace Collection.



257—French Carved and Painted Center Cabinet Table of the Sixteenth Century

Rectangular shape. Top inlaid with slab of black and white marble with molded edge and frieze, carved with floral rosettes and banded acanthus leaves. Arranged as a cupboard with hinged, paneled doors in front flanked by vertical panels inlaid with chamfered ebony panels and by molded panels, separated and flanked by tapering pilasters carved with pendants of fruit. The door front and side panels are painted on yellow grounds, in green with designs of pointed-leaf interlacements. The end and back have painted panels and are arranged with carved pilasters, corresponding exactly to those of the front. The panel of the back is flanked by two panels of carved shells and pendants and tablets, one tablet signed with the name "Frenau, Architecte." Plain, chamfered and broken plinth.

Height, 36 inches; length, 64½ inches; width, 36 inches.



258—Florentine Walnut Cabinet of the Sixteenth Century

Rectangular shape with molded top and frieze, enriched by circular medallions separated by triglyphs and guttæ and fitted with two drawers. Supported at each side by console brackets with fronts carved with overlapping disks. Body arranged as a cupboard with two hinged and molded paneled doors flanked by vertical molded panels. Molded and broken base.

Height, 36 *inches; length,* 49 *inches; depth,* 24 *inches.*

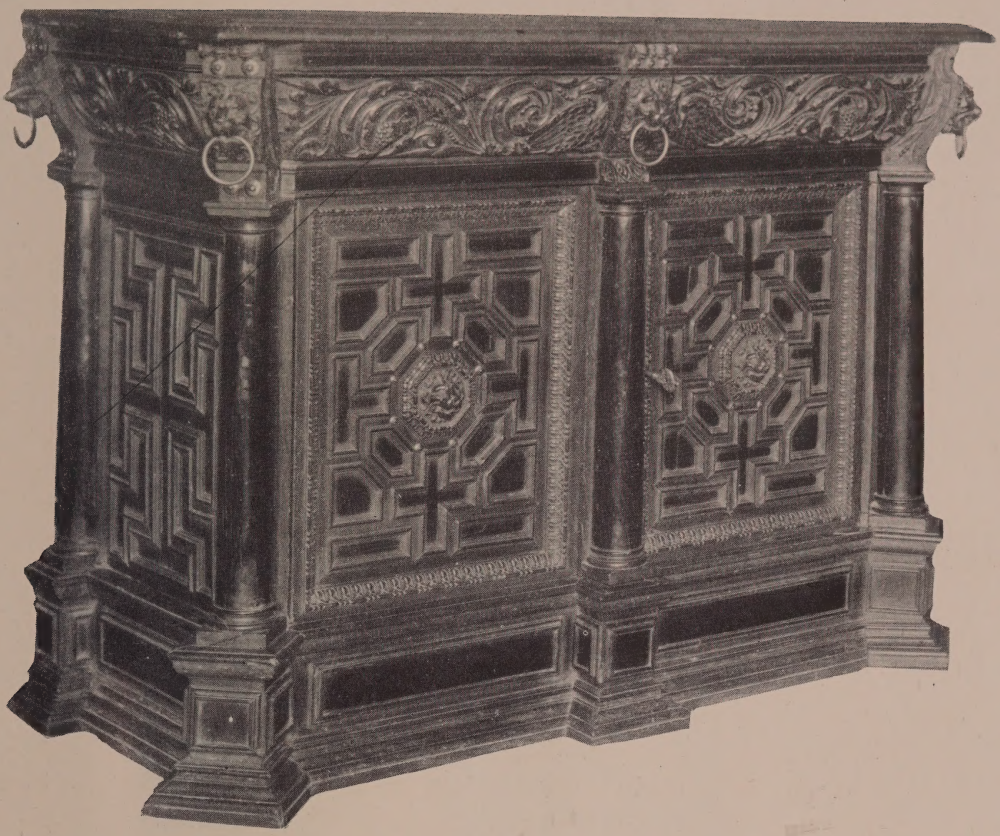
From the Stefano Bardini Collection.

259—Flemish Inlaid Oak Cabinet Table of the Sixteenth Century

Rectangular top of five planks with square edge and apron, with sunken molded panels enclosing stars of inlaid woods. Below, sloping sides inlaid with toothed borders and decorated with inlaid sunken panels. Four flat shaped legs, with shaped and pierced aprons and four keyed tenons, on flat base rail with square feet. The apron is inlaid, in Roman characters, "IOHANNES GEORG." Top removes so as to give access to a large box or cabinet.

Height, 34 *inches; length,* 43 *inches; width,* 40½ *inches.*

Note: Though undoubtedly made by a Flemish craftsman, the influence of the contemporary Italian School is very apparent.

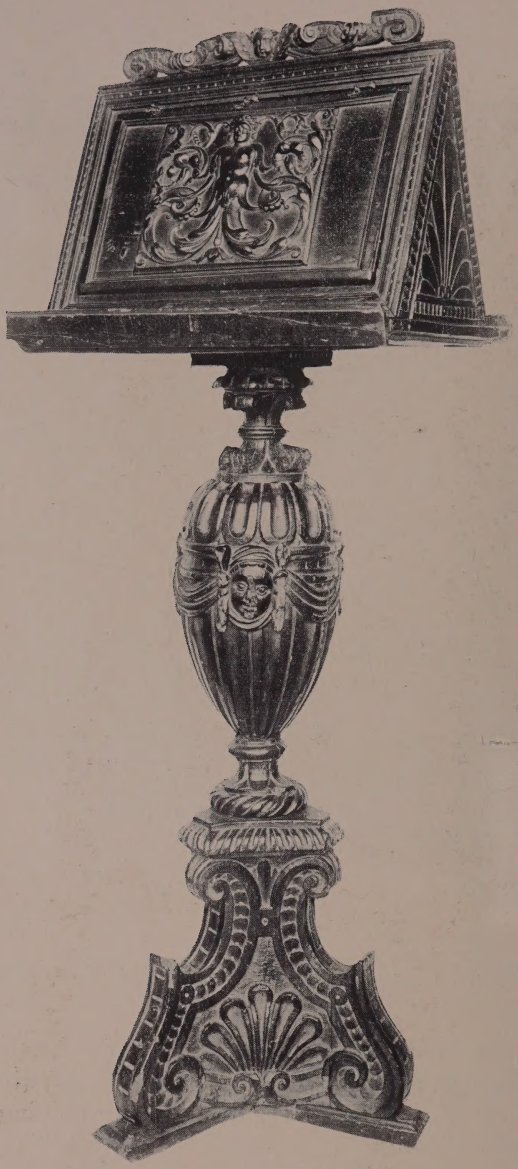


260—Dutch Carved and Inlaid Walnut Cabinet of the Sixteenth Century

Rectangular top with molded edge, inlaid with ebony. Carved frieze, fitted with long drawer. The front and sides carved with panels of birds and scrolled leaves, separated by lions' heads holding swinging brass rings. The body arranged as a cupboard with two hinged doors, having sunken paneled fronts with carved moldings, enclosing broken panels with raised moldings, ebony inlays and octagonal centers carved with lions' masks. The doors are separated and flanked by detached Doric columns, with ebonized shafts, molded capitals and bases, and the sides are paneled to correspond. Broken molded plinth with ebony panels, and molded base.

Height, 44 inches; length, 61½ inches; width, 28 inches.

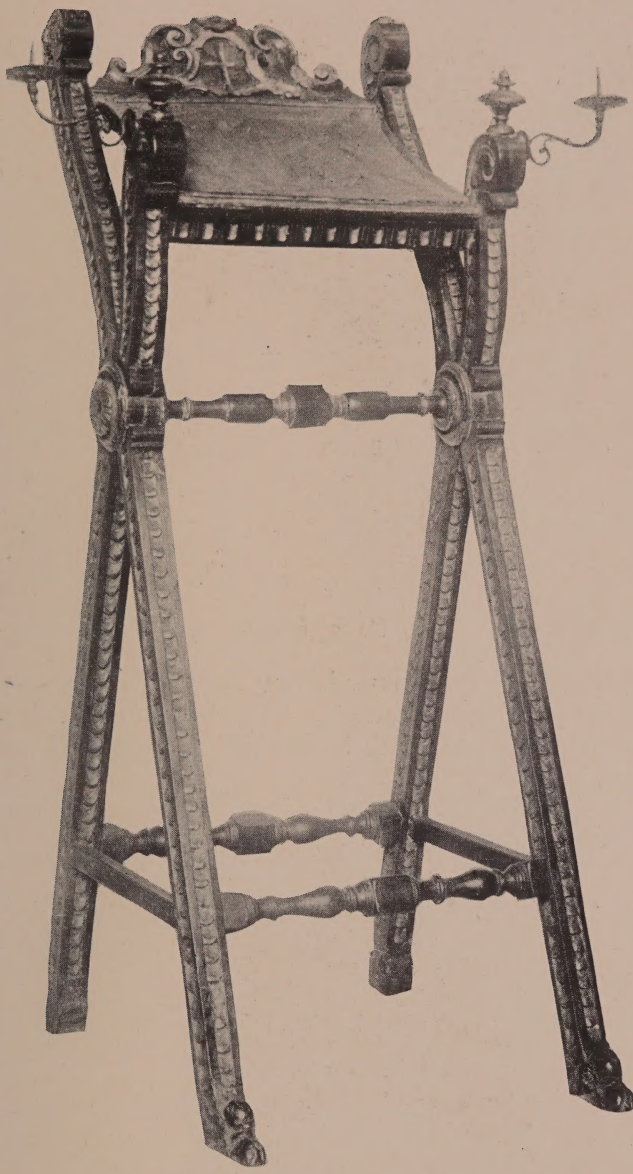
From the Ferroni Collection at Rome.



261—Venetian Carved Walnut Lectern of the Sixteenth Century

Rectangular revolving book rest, the top arranged as cupboard with sloping sides, one paneled to form book-rest, the other with hinged fall front, paneled and carved in relief with human figure terminating in scrolled acanthus leaves. Scrolled and voluted cresting carved with cherub, and side carved with honeysuckle and imbrications. Standard formed as a vase-shaped fluted column, festooned with drapery and with voluted capital. On triangular base, carved with fan-shaped leaves and with voluted and imbricated consoles at the angles.

Height, 72 *inches.*



262—Florentine Carved and Gilded Wood Lectern of the Fifteenth Century

Straight supports, with voluted terminations, crossing diagonally, carved with medallions at the intersections and with sunken panels of imbricated patterning. Turned and gilded cross bars. The front and back supports have turned finials and the top rail is carved with voluted scrolls and a scrolled escutcheon gilded and painted with a cross. Original leather book support, and adjustable scrolled bronze candle brackets. Carving gilded.

Height, 69 inches.

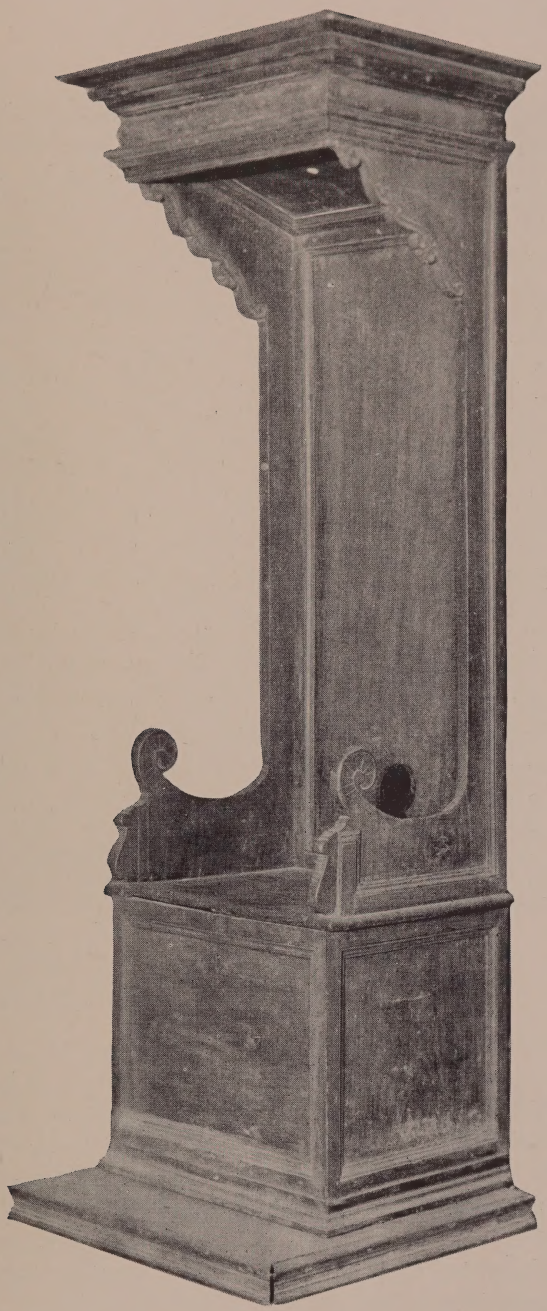
263—Italian Walnut Canopied Cattedra of the Fifteenth Century

High paneled back, with canopy having molded cornice and plain frieze supported by two shaped brackets. The arms are shaped and voluted; the seat formed as a box with hinged lid, paneled sides and front and molded base.

Height, 91 *inches.*

From the Stefano Bardini Collection.

(*Illustrated*)

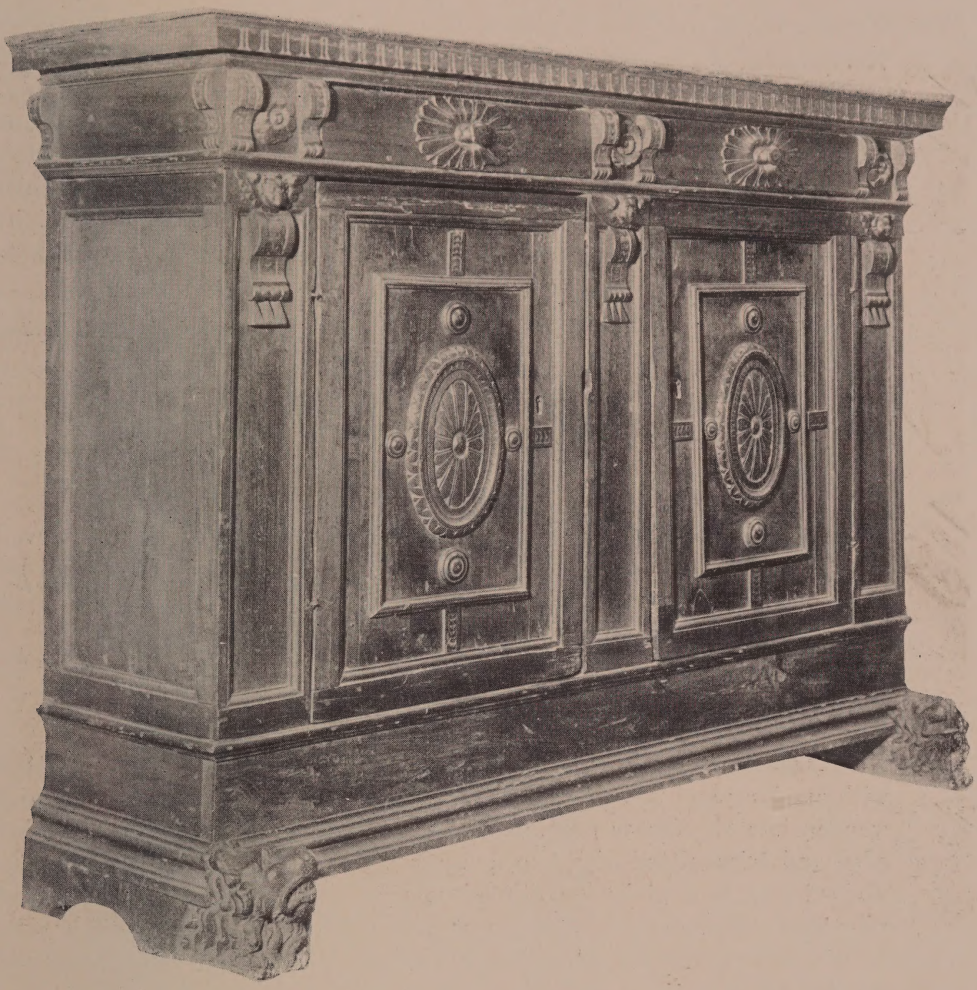


No. 263—Italian Walnut Canopied Cattedra of the Fifteenth Century

264—Tuscan Inlaid Walnut Cabinet of the Sixteenth Century

Rectangular shape. Top with molded edge carved in Greek wave pattern, frieze fitted with three drawers having paneled and carved fronts inlaid, with light-colored woods in geometrical patterns and flanked and separated by square dies carved and inlaid with rosettes. Body arranged as a cupboard with two hinged doors paneled, carved with volutes and inlaid with star rosettes and triangles of light-colored wood, and flanked and separated by pilasters similarly treated. Shaped and carved apron and carved block feet.

Height, 44 inches; length, 52 inches; width, 18½ inches.



265—Mid-Italian Walnut Cabinet of the Sixteenth Century

Rectangular shape. Top, with molded and carved edge, frieze arranged with two drawers, having plain fronts, wooden knobs and oval medallions, separated and flanked by twin modillions with carved fronts and floral rosettes between. Below is a cupboard with two hinged doors paneled with raised moldings, oval carved medallion centers and separated and flanked by carved pilasters. Molded base, resting on two carved lions' heads.

Height, 50 inches; width, 64 inches; depth, 20 inches.

266—North Italian Walnut Chest of the Early Fifteenth Century

Rectangular shape, with plain hinged lid. The front is divided into three sunken and molded panels each enclosing carved pointed arch arcading, the arches enriched with quatrefoil and trefoil traceries, and those of the side panels surmounted by circular rosettes of late Gothic quatrefoil tracery. The ends have two sunken and molded panels enclosing double-pointed arches with quatrefoil and trefoil traceries. On four straight square legs. Wrought-iron hinges and lock, with hinged fall keyhole cover panel above of Gothic tracery.

Height, 23½ *inches; width,* 48 *inches; depth,* 24 *inches.*

Illustrated in "A History of Italian Furniture," by Wm. Odom, page 19, *Figures* 16 *and* 17.

(*Illustrated*)

267—Tuscan Walnut Plate-rack of the Sixteenth Century

Rectangular shape. With three shelves having molded and leaf carved fronts and molded plate rails, supported by straight iron bars, and by three vertical wooden brackets scrolled, voluted and carved, those at the ends terminating in cherubim.

Height, 29 *inches; length,* 101 *inches.*

268—Umbrian Walnut Cabinet of the Sixteenth Century

Rectangular shape, in two portions. Upper portion set back and fitted with one long and two short drawers with raised shaped panel fronts and wooden knobs. Lower portion with chamfered angles, top with molded edge and frieze fitted with two drawers with raised shaped panel fronts, divided and flanked by acanthus-leaf modillions supported by paneled pilasters. Body arranged as cupboard with two hinged doors having fronts carved with heraldic birds holding floral sprays. Carved voluted bracket feet.

Height, 45 *inches; length,* 61 *inches; width,* 22 *inches.*

269—Umbrian Walnut Cabinet of the Sixteenth Century

Rectangular shape, with molded top. Apron with two drawers, separated and flanked by acanthus-leaf carved modillions, and with handles formed as masks. Lower part arranged as a cupboard with two hinged doors, with carved and molded panels, separated and flanked by caryatid figures having paneled tapering terminations. Carved and molded plinth and voluted feet carved with masks.

Width, 68 *inches; height,* 45½ *inches; depth,* 19 *inches.*

No. 266—North Italian Walnut Chest
of the Early Fifteenth Century

270—Florentine Carved and Gilded Walnut Cassone of the Sixteenth Century

Rectangular sarcophagus shape. With domed, molded and fluted hinged lid. Fluted and floral rosetted frieze and curved body, carved with three panels, separated and flanked by imbricated and voluted pilasters, the center one carved with scrolled and heart-shaped escutcheon; the side ones with floral quatrefoils. At the angles are voluted and acanthus-leaf carved pilasters. On carved lion-paw feet. Carving heightened by gilding.

Height, 23 inches; length, 64 inches; width, 20½ inches.

(*Illustrated*)

271—Umbrian Walnut Cassone of the Sixteenth Century

Rectangular shape, with hinged lid, having a sunken paneled top and a molded fluted edge. Front with sunken panel surrounded by molding carved with rosettes and fluting, and flanked by vertical molded panels occupied by carvings of voluted grotesque masks. Sides with wrought-iron swinging looped carrying handles.

272—Florentine Certosina Inlaid Walnut Cassone of the Sixteenth Century

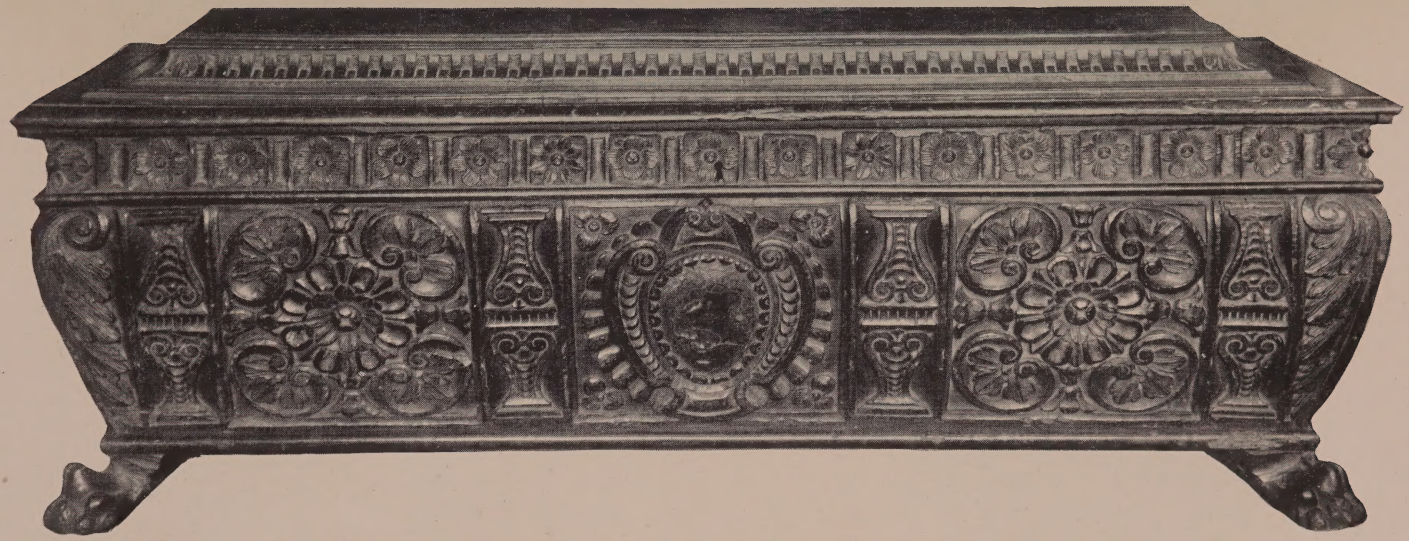
Rectangular shape; hinged lid, with molded edge and shaped side braces. Front and sides with sunken molded panels, enclosing sheets of wrought-iron pierced with quatrefoil and diamond patternings over red paper ground of certosina-work flanked and separated by stiles paneled with certosina-work of a geometrcal patterning; molded base.

Height, 19½ inches; length, 62 inches; width, 21½ inches.

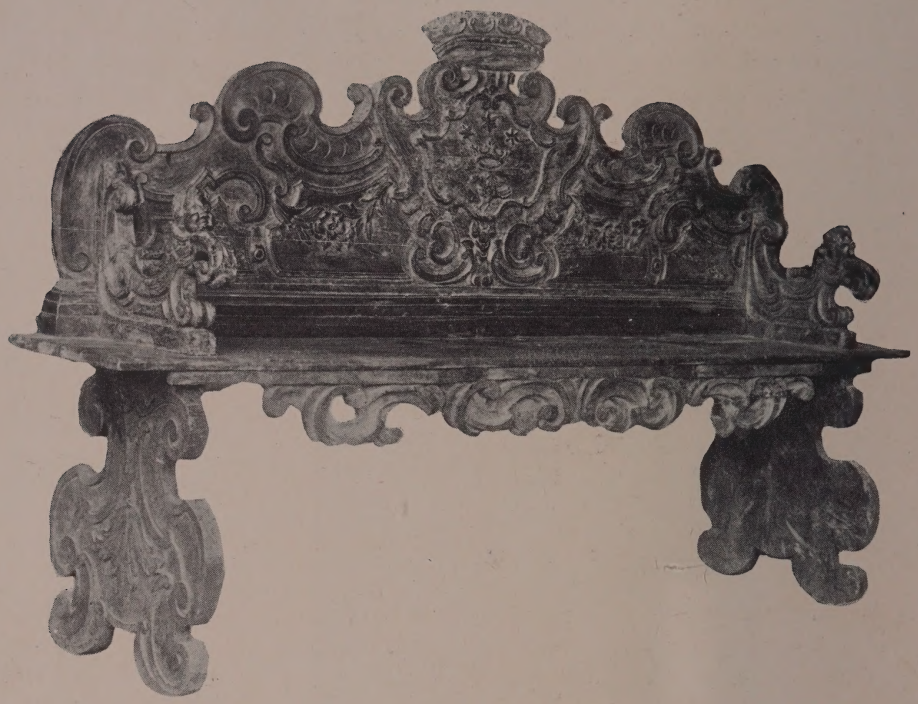
273—Umbrian Walnut Cassone of the Sixteenth Century

Rectangular shape, with hinged lid having molded edge carved with gadroons. Front decorated with sunken panel, carved in relief with acanthus-leaf scrollings, flowers and four Putti, surrounded by stiles carved with scrolled borders, and flanked by voluted brackets supporting carved figures of youthful Bacchantes carrying bunches of grapes. Molded plinth, carved with rosettes and voluted scrolls and paw feet.

Height, 25 inches; width, 72 inches; depth, 21½ inches.



No. 270—Florentine Carved and Gilded Walnut Cassone
of the Sixteenth Century



274—Florentine Walnut Bench of the Sixteenth Century

Shaped back carved with voluted scrollings, floral festoons, and a scrolled escutcheon charged with a coat-of-arms and surmounted by a Ducal coronet. Scrolled and voluted arms carved with cherubim, wooden seat with molded edge, carved and pierced apron and shaped supports. (Restored.)

Height, 74 inches; depth, 47 inches.

275—Umbrian Walnut Lectern of the Sixteenth Century

Rectangular supports crossing diagonally and carved with a sunken pattern of trefoiled imbrications, turned baluster-shaped cross-bars and original leather book-rest finished with silken braid and silver fringe.

Height, 65½ inches.

276—Tuscan Walnut Table of the Eighteenth Century

Rectangular top with molded edge carved with egg and dart ornament, scrolled and voluted supports carved with imbrications and connected by voluted scrolls and paw feet; spirally turned straight iron bar brackets beneath.

Height, 33 inches; length, 60 inches; width, 26½ inches.

277—Tuscan Walnut Coffer-bench or Panca of the Sixteenth Century

Rectangular shape, with straight back, molded cornice, carved, rosetted frieze, paneled front and fluted plinth. Straight arms, with paneled sides and mask-carved fronts. Seat with hinged lid, arranged as coffer. Paneled front, flanked by pilasters carved with coats-of-arms, fluted plinth and molded base.

Height, 37 inches; length, 60 inches; width, 23 inches.

278—Florentine Walnut Panca or Bench of the Early Sixteenth Century

Rectangular shape, straight back with molded top rail, straight arms with acanthus-leaf carved and imbricated fronts. Molded seat rail and broken paneled front with raised moldings and a central octagonal medallion, enclosing a scrolled escutcheon, carved with the coat-of-arms of the Piccolomini family. Molded sub-base. The seat is hinged so as to form the lid of a coffer, fitted with twelve small drawers, the brass handles of which are fashioned as Piccolomini crescents. Fitted with removable cushions of crimson velvet, finished with varicolored silk fringe.

Height, 59 inches; length, 82 inches; depth, 29½ inches.

279—Florentine Walnut Door of the Sixteenth Century

Rectangular shape, with arched top, surrounded by sunken moldings and divided by molded stiles into six panels, entirely occupied by carved diamond-shaped diaper enclosing floriated rosettes. The upper middle panel has a carved scrolled escutcheon charged with the arms of the Piccolomini family. Wrought-iron lock, with heart-shaped keyhole escutcheon and circular sunken rosette, decorated with interlacements and with a wrought-iron ring in center.

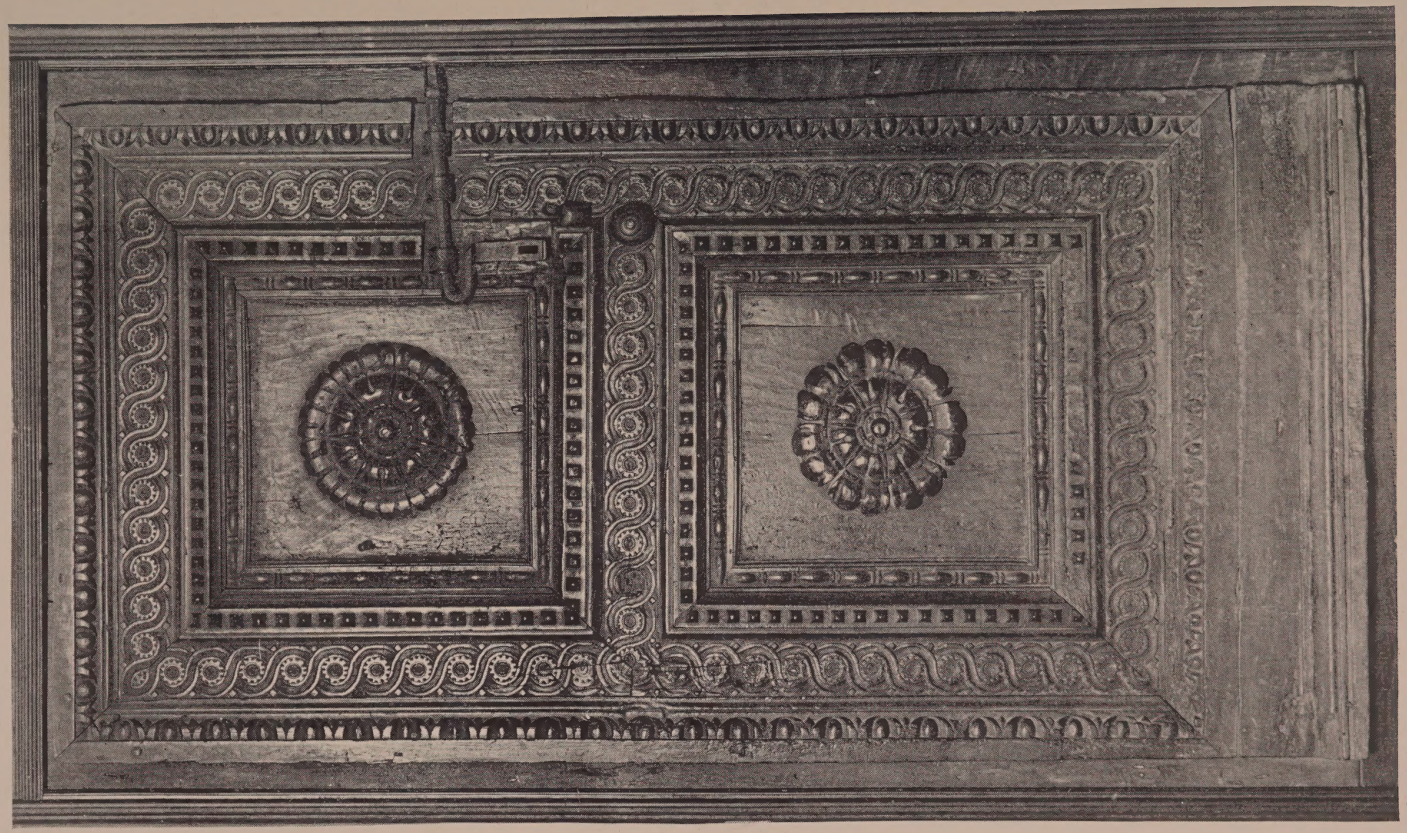
Height, 74 inches; width, 39 inches.

280—Florentine Walnut Door of the Early Sixteenth Century

Rectangular shape with two sunken, molded panels, carved with nail head and bead and reel enrichments, and surrounded by borders of carved, rosetted guilloche patterning. The outer border is molded and enriched with egg and dart carving. In the center of the panels are carved floral rosettes. Molded base. Wrought-iron bolt and bronze knob.

Height, 67 inches; width, 34 inches.

(*Illustrated*)



No. 280—Florentine Walnut Door of the Early Sixteenth Century

281—Florentine Walnut Cabinet of the Sixteenth Century

Rectangular shape, with molded cornice and frieze, flanked by disks carved with Florentine fleur-de-lis, supported on pilasters, carved with female caryatids. Pendant of fruits and leaves and tassels. Arranged as a cupboard with hinged doors, each having two broken and three plain panels with raised moldings, the broken panel enriched with voluted scrollings. Carved masks in center panels. Molded base and shaped bracket feet.

Height, 56 *inches; width,* 41 *inches; depth,* 18 *inches.*

From the Stefano Bardini Collection.

(*Illustrated*)

No. 281—Florentine Walnut Cabinet of the Sixteenth Century

282—Florentine Walnut Cabinet of the Sixteenth Century

Rectangular shape, in two portions. The upper portion, formed as a cupboard, has molded cornice, plain frieze and an elaborately carved and pierced cresting, with a center of two Putti, supporting a displayed Eagle holding the Florentine fleur-de-lis, on a pedestal carved with a grotesque mask, flanked by acanthus-leaf scrollings and garlands. Below are two hinged and glazed doors with molded frames, flanked by paneled pilasters, carved with Putti, caryatids and husk pendants. These pilasters are hinged, and when a metal catch inside the body is withdrawn, reveal nests of six drawers with paneled fronts and swinging handles, pierced in a scrolled design of gilded bronze.

The lower portion has a molded top and frieze, carved with masks and scrolls, and is arranged as a cupboard with two hinged, paneled doors, having knobs carved as female masks, and flanked by paneled pilasters, carved with Amorini, caryatids, and husk pendants.

Height, 95 *inches; width,* 45 *inches; depth,* 18 *inches.*

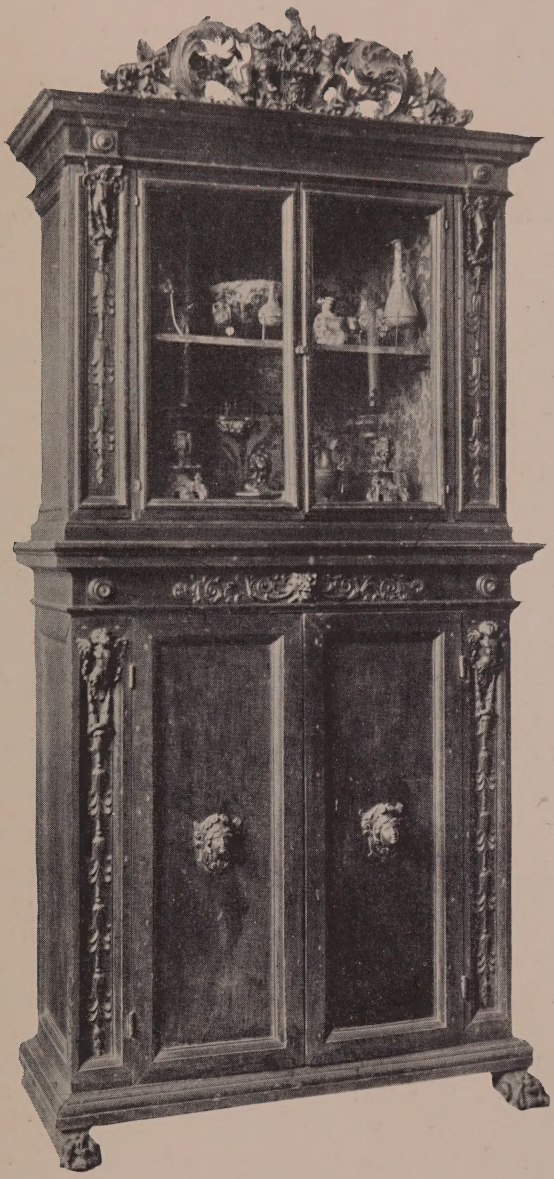
From the Stefano Bardini Collection.

(*Illustrated*)

283—Venetian Painted Escritoire of the Eighteenth Century

Rectangular shape. In two portions. The upper portion, with molded arched pediment with a scrolled shell central finial and vase-shaped side finials, frieze painted in groups of figures in eighteenth century costumes and paneled pilasters painted with husk pendants, is arranged as a cupboard with two hinged doors having round-arched tops, paneled with mirrors intaglio-engraved with figures of a gentleman and lady in eighteenth century costumes. The lower portion is arranged as a desk, with six drawers and sloping hinged fall front, painted with groups of figures in eighteenth century costumes. The sides have sloping and vertical panels, the angles are rounded and paneled, and the body, with incurved front, is fitted with three drawers having paneled fronts painted with groups of figures in eighteenth century costumes. The ground is cream-colored and the painting in various colors. (One mirror cracked.)

Height, 95 *inches; width,* 69 *inches; depth,* 29 *inches.*



No. 282—Florentine Walnut Cabinet of the Sixteenth Century

PAINTINGS

ITALIAN SCHOOL OF THE LATE EIGHTEENTH CENTURY

284—*PAIR OF MINIATURE PAINTINGS*

Height, 4 inches; width, 6½ inches

Both with groups of dogs in landscapes.

ATTRIBUTED TO FRANCESCO GUARDI (1712-1793)

Venetian School of the Eighteenth Century

285—*VIEW OF VENETIAN CANAL WITH BOAT*

Height, 5½ inches; width, 6 inches

Fisherman and gondola in the foreground, and background of buildings, including one with a square tower. Cloudy sky. In old molded wooden frame.

ATTRIBUTED TO FRANCESCO GUARDI (1712-1793)

Venetian School of the Eighteenth Century

286—*RUINS*

Height, 7½ inches; width, 6¼ inches

In the center is a ruined arch of brick, faced with stone. On the right a seated figure, and on the left, buildings with figures in the foreground. In the distance, another ruined arch, and buildings. Blue sky.

287—*VENETIAN CARVED AND PAINTED WOOD TABLE SCREEN OF THE SEVENTEENTH CENTURY*

Height, 16 *inches; width,* 19½ *inches*

THREE-FOLDED screen, with pierced and carved scrolled cresting and pierced and carved scrolled feet. Painted with a view of a religious fiesta at the Church of the Santa Salute, Venice. Signed on the back: "Marco Garbas."

ITALIAN SCHOOL OF THE NINETEENTH CENTURY

288—*"THE BRIDGE"*

Height, 10 *inches; width,* 14½ *inches*

VIEW of a single-arched bridge, with groups of peasants leading laden donkeys passing over it. Underneath is caught a glimpse of a castle and in the distance a sunset sky.

ITALIAN SCHOOL OF THE NINETEENTH CENTURY

289—*"THE BAY"*

Height, 10 *inches; width,* 14½ *inches*

LANDSCAPE and seascape picture representing a bay of the sea, with hill crowned by fortress in distance, and walls of a fortress with guns and British Union Jack on right. Figures of *contadini* in foreground.

PERUGIAN SCHOOL (FIFTEENTH CENTURY)

290—*AN ADORATION*

Height (*with frame*), 20½ *inches; width* (*with frame*), 15½ *inches*

FIGURE of the Virgin seated on a marble bench, in red robe, blue mantle and white hood, adoring with uplifted hands the Child Christ, who, clothed in a white-lined tunic, lies on her lap. Both Virgin and Child have gilt haloes, that of the Virgin being rayed. Above, on either side, are two Angels with joined hands, looking downward in adoration. Carved curved arch, with leaf spandrils and painted molded wooden frame.

FLEMISH SCHOOL OF THE SIXTEENTH CENTURY

291—*PAINTING IN OIL: THE VIRGIN*

Height, 10⅜ *inches; width,* 7 *inches*

RECTANGULAR shape with arched top. Half-length figure of the Virgin, in a dark robe, trimmed with red, a blue mantle and a cambric hood. She is seen in three-quarter view looking to the left and supporting with both hands the Child Christ, dressed in a white robe and holding an apple in His left hand. In old molded wood frame.

J. B. DESORAN

FRENCH SCHOOL OF THE NINETEENTH CENTURY

292—*PORTRAIT OF A YOUNG WOMAN*

(Canvas)

Height, 8½ inches; width, 6½ inches

THREE-QUARTER-LENGTH view, with head inclined to the left. Dark brown ringleted hair with pearl band, pearl earrings and necklace. She wears a high-waisted dress of white cambric, a rose-colored girdle and a black lace shawl. Landscape background. Signed, and dated "1810," at lower right-hand corner.

FRENCH SCHOOL

Eighteenth Century

293—*PORTRAIT OF A MUSICIAN*

(Canvas)

Height, 25 *inches; width,* 18½ *inches*

Bust portrait of a young man, clean-shaven and with brown hair. Dressed in a high-collared brown coat, with his head thrown back. He writes with a quill pen on a sheet of music resting on the table in front of him.

PIETRO LONGHI (1702-1762)

VENETIAN SCHOOL OF THE EIGHTEENTH CENTURY

294—*"THE PORTRAIT" and "THE CRIPPLE"*

(Canvas)

Height, 19½ *inches; width,* 15 *inches*

PAIR of pictures representing caricatured scenes of Venetian life of the eighteenth century. In one an artist, in tight-fitting patchwork costume, is painting the portrait of a lady who, in patchwork bodice and blue skirt, sits in a chair facing him and holds a rose in one hand. In the other a young woman, in red bodice and patchwork skirt, is standing in a landscape extending one hand to a cripple who, in tight-fitting patchwork costume, supports himself on crutches and is hung with a soldier's accoutrements. Seascape background.

VENETIAN SCHOOL OF THE EIGHTEENTH CENTURY

295—*PORTRAIT OF A LADY*

(Canvas)

Height, 24½ *inches; width,* 18 *inches*

HALF-LENGTH figure of a lady in buff dress trimmed with rose. Her hair is dressed high over a cushion, with flowers at the sides, and she rests one hand on the back of a small white poodle dog. Dark background. No frame.

ITALIAN SCHOOL OF THE SEVENTEENTH CENTURY

296—*PORTRAIT OF A YOUNG PRINCE*

(Canvas)

Height, 29 *inches; width,* 24 *inches*

HALF-LENGTH portrait of a youth with head turned over left shoulder, facing the spectator. In armored corselet, with lace and cambric "Ramilies," red velvet mantle and full black peruke. Dark brown ground. Molded, carved and gilded wood frame.

HENDRICK VAN LIND (1697-1742)

Roman School of the Eighteenth Century

297—*"THE EDUCATION OF BACCHUS ON THE ISLAND OF NAXOS"*

(Canvas)

Height, 58¼ inches; width, 83½ inches

In the foreground a group of figures, including the youthful Bacchus, with the Nymphs Philia and Coronis. On the right of the group are a band of Bacchantes with a dancing faun, and on the extreme right the Nymph Clyda asleep, by her side a Putto playing the cymbals and an attendant pointing to Bacchus. In the middle distance is Silenus on his ass, with an attendant group of Bacchantes. Beyond, a terminal figure of a bearded deity, and in the distance a building with a sculptured tablet occupied with a subject of a family of Centaurs. These figures are placed in an extensive landscape with trees and rocks, while on the left is a bay of the sea, with the towers of a town on its shore and an arm of the sea in the foreground in which young elephants are bathing, shielded by the herd of adults who form an improvised dam with their bodies. Signed in the lower left-hand corner: "Enrico Franco van Lind di Studio Roma 1741."

Note: Hendrick van Lind, known as "Studio," was the youngest son of Peter van Lind, a famous Flemish portrait painter of the seventeenth century. He was born in Antwerp in 1697 and, after studying with the Antwerp painter, Peter van Bredeal, journeyed to Rome, where he remained during his long life. He painted landscapes after the manner of Claude Lorrain, whose rival he was, and later in life excelled in figure subjects, which he finished with the minuteness of a miniature painter. The group of Flemish painters in Rome named him "Studio" owing to his close application to his artistic studies. Examples of his work may be seen in the public Galleries of Augsburg, Brunswick and Turin.

(*Illustrated*)

No. 297—"The Education of Bacchus on the Island of Naxos"

PIETRO LORENZETTI (12(?)-1348)

Sienese School of the Fourteenth Century

298—*"VIRGIN AND CHILD"*

(Panel)

Height, 36 inches; width, 29 inches

Seated upon a throne of architectural design, the Virgin, clothed in a robe, mantle and hood of dark blue lined with green and trimmed with bands of gold embroidery and with a transparent veil of linen, holds on her lap, her left hand around His waist, her right hand clasping one of His bare feet, the Child Christ who is clothed in a garment of rose-color bordered with gold and has closely curling hair. Both Mother and Child wear, at their breasts, raised ornaments of pastiglia colored a bright red, and both wear haloes—that of the Child with a cross incised and decorated with pastiglia jewels, that of the Virgin decorated with bands of incised ornament. The throne is rectangular in shape, with carved horizontal moldings, a cresting of fleurs-de-lis in gold and finials of symbolic figures of the Four Evangelists, consisting of the Eagle of St. John, the Angel of St. Matthew, the Bull of St. Luke and the Lion of St. Mark. The throne is further enriched by panels of the type of mosaic work made familiar by the work of the Cosmati family and by a background of solid gold.

Note: Pietro di Lorenzo, known as Lorenzetti, one of the earliest of Sienese painters, was born toward the end of the twelfth century and died of the plague in the year 1348. He was a pupil of Duccio Buoninsegura and at first followed the methods of Simon and Pietro Cavalini. Later, however, he seems to have thrown aside these influences and to have allowed his individuality full play. Venturi, in his "Storia dell' Arte Italiana" (1907), calls attention to his artistic habits as evinced in "the narrowed, almond-shaped eyes, the downward turned lips and the long hands with widely separated fingers." His earliest signed painting is a panel in the Uffizi Gallery in Florence. His greatest glory is the series of frescoes in the lower Church of St. Francesco at Assisi, which for many years were attributed to Giotto, or to Paccio Copanna, one of Giotto's pupils. The picture under consideration bears all the ear marks of Lorenzetti. The eyes, the mouth and the hands of the Virgin are clearly in his manner. The structure of the Throne and the pastiglia work resemble, to a remarkable degree, those of his Virgin in the Cortona Cathedral, while there is scarcely a well-known picture by the artist in which he has not introduced, with all a craftsman's keen delight, those panels of what is known as Cosmati Mosaici, which are such a feature of this picture.

(*Illustrated*)

No. 298—"Virgin and Child." By Pietro Lorenzetti 12(?)-1348)

ANTONIO CANALE—CALLED CANALETTO (1697-1768)

VENETIAN SCHOOL OF THE EIGHTEENTH CENTURY

299—*VIEW OF THE GRAND CANAL WITH THE CHURCH OF SANTA MARIA DELLA SALUTE, VENICE*

(Canvas)

Height, 24½ inches; width, 38 inches

ON the right is the entrance to the Church of Santa Maria della Salute, with the portico, steps and figures. In the center the Grand Canal stretches in front of the spectator, laden with gondolas and shipping, and on the left are houses and palaces.

Note: This and the following picture were painted by Canaletto about 1735 in his middle period. The figures in a majority of Canaletto's pictures were painted by Gian Battista Tiepolo, but these give every evidence of having been added by Francesco Guardi, who was at that time, as a youth, working in the studio of Canaletto.

ANTONIO CANALE—CALLED CANALETTO (1697-1768)

VENETIAN SCHOOL OF THE EIGHTEENTH CENTURY

300—*VIEW OF THE GRAND CANAL, WITH DUCAL PALACE, VENICE*

(Canvas)

Height, 24½ inches; width, 38 inches

IN the foreground is the Canal with the Bucentoro, or Doge's Barge, and numerous gondolas. In the center of the background is the square of St. Mark's, with Ducal Palace on the right, and on the left, blue sky.

FLEMISH SCHOOL OF THE SEVENTEENTH CENTURY

301—*PAIR OF FLOWER PAINTINGS*

(Canvas)

Height, 35 *inches; width,* 57 *inches*

One with a silver vase filled with gaily colored flowers. Landscape background. One with a gold vase filled with similar flowers, and with a landscape background.

NEAPOLITAN SCHOOL OF THE EIGHTEENTH CENTURY

302—*DECORATION FOR A CEILING*

Height, 79 *inches; length,* 111 *inches*

Allegorical subject of Venus and Neptune. Painted on canvas. On the right is the sea-god holding his trident and frothing seaward. On his left, a mermaid holding a branch of coral, while below are sea-horses, mermaids and a sea-nymph extending a shell of pearls. Above, on the left, seated on a cloud, is Venus, draped in a blue mantle and attended by her doves and by Amorini.

ITALIAN SCHOOL OF THE FIFTEENTH CENTURY

303—*SET OF FIFTY-NINE ITALIAN PAINTED PANELS*

Of the Early Fifteenth Century

Average height, 11 *inches; widths,* 13½ *and* 16½ *inches*

Set of panels originally forming a portion of a ceiling, painted in oils, some with bust portraits of the members of noble families, seen in profile in triple-arched niches with blue backgrounds. Some with bust portraits of Biblical characters, also in profile, in round arched niches with dark backgrounds and with names painted in Roman characters.

(*Illustrated*)

No. 303—Set of Fifty-nine Italian Painted Panels, of the Early Fifteenth Century

JACOPO ROBERTI—CALLED IL TINTORETTO (1512-1594)

VENETIAN SCHOOL OF THE SIXTEENTH CENTURY

304—*PORTRAIT OF ELIZABETH FOSCARI*

(Canvas)

Height, 45 *inches; width,* 37½ *inches*

THREE-QUARTER-LENGTH figure of a young woman seated in a straight-backed armchair covered with red velvet. She wears a black velvet robe with lace fichu, a pleated lace ruff, pearl drop earrings, a pearl necklace, gold bracelets and a chain girdle of gold. Her hair is drawn back from her forehead and she wears a curious head-dress of coiled silver wire. Her hands rest on the arms of the chair, and at her side is an open window through which is seen a mountainous landscape. Background of dark drapery, with, in the upper left-hand corner, the inscription in Roman characters: "ELISABETA FILIA. IOS . ALEGE PROC. UX. ALOVIWS. FOSCVS. EQEVS . GIACO-BUS. TINTORETO. FTE." In old carved and gilded wood frame.

From the Volpi Collection, sold in Florence in 1910.

JACOPO DA PONTE—KNOWN AS IL BASSANO (1510-1592)

VENETIAN SCHOOL OF THE SIXTEENTH CENTURY

305—*PORTRAIT OF A VENETIAN CAPTAIN*

(Canvas)

Height, 45 inches; width, 38 inches

THREE-QUARTER-LENGTH portrait of a bearded man. His face is turned in the direction of the right of the spectator. He wears a complete suit of plate armor, is bare-headed and supports with his right arm a two-handled sword. The left hand rests on the stone coping of a balcony in front of him. Dark background. Carved and gilded wood frame.

Note: Jacopo da Ponte was born and began his career in the town of Bassano. Hence the name by which he is generally known.

ATTRIBUTED TO ALESSANDRO MAGNASCO (1681-1747)

MILANESE SCHOOL OF THE EIGHTEENTH CENTURY

306—*THE BAPTISM OF CHRIST*

Height, 22 inches; width, 28 inches

IN the foreground are two figures, one of our Saviour kneeling, the other of St. John the Baptist standing, with staff and script and baptizing the Christ with water from the stream. The landscape is of a rugged, rocky character, a massive castle crowning the rocks on the right and a tree rising on the left. Stormy sky.

Note: Magnasco is known chiefly by the battle-pieces which won for him the the name of "Michelangnolo delle Battaglie."

The following described panels, and the two sets following, under Nos. 308 and 309, were removed from a Venetian Palace of whose Reception Rooms they formed the wall decorations.

VENETIAN SCHOOL OF THE EIGHTEENTH CENTURY

307—*SET OF FOUR VENETIAN PAINTED WALL PANELS*

OF THE EIGHTEENTH CENTURY

Heights, 68 inches; width, 22 inches

RECTANGULAR shape, painted in distemper on canvas. Gray grounds, surrounded by double scrolled panels, within which are landscapes and seascapes.

VENETIAN SCHOOL OF THE EIGHTEENTH CENTURY

308—*SET OF FOUR VENETIAN PAINTED WALL PANELS*

OF THE EIGHTEENTH CENTURY

Height, 68 inches; width, 109 inches

RECTANGULAR shape, painted in distemper on canvas. Occupied with figures of Amorini, with backgrounds of blue sky and clouds, surrounded by painted, scrolled frame designs and branches of pointed leaves.

VENETIAN SCHOOL OF THE EIGHTEENTH CENTURY

309—*SET OF EIGHT VENETIAN PAINTED WALL PANELS OF THE EIGHTEENTH CENTURY*

Large panels: Height, 88 inches; width, 120 inches
Upright panels: Height, 85 inches; width, 53 inches
Small panels: Height, 59 inches; width, 51 inches

RECTANGULAR shape, painted in distemper on canvas. Three oblong and one upright, with groups of figures in eighteenth century costumes. The "Sujets champêtres" of fishing, playing games and so forth. Surrounded by scrolled, painted picture frames. Four smaller panels are scrolled shaped, with figure subjects painted, in white, "en camaïeu" on green ground.

PHILIP PETER ROSS—KNOWN AS ROSA DA TIVOLI (1657-1705)

ROMAN SCHOOL OF THE SEVENTEENTH CENTURY

310—*PAIR OF PICTURES*

(Canvas)

Height, 19 inches; width, 26 inches

IN one a youth is seated under a tree guarding a flock of goats, with hill and landscape in the distance. Cloudy background. In the other an old man is seated guarding a flock of sheep, with a wood with cattle in the distance. Cloudy background. In old molded, painted and gilded wood frames.

ITALIAN SCHOOL OF THE SEVENTEENTH CENTURY

311—*PAIR OF FLOWER PAINTINGS*

(Canvas)

Height, 28 inches; width, 35 inches

ONE with a metal vase of flowers, with birds in the foreground and a Park and Italian Villa in the background. One with a vase of flowers and spaniel in the foreground and a Park and Italian Villa in the background.

ITALIAN SCHOOL OF THE SEVENTEENTH CENTURY

312—*FLORAL PIECE*

(Canvas)

Height, 36 inches; width, 25½ inches

STONE vase, with urn-shaped fluted body, filled with large bouquet of brightly colored flowers. Dark background.

FURNITURE OF THE SIXTEENTH, SEVENTEENTH AND EIGHTEENTH CENTURIES

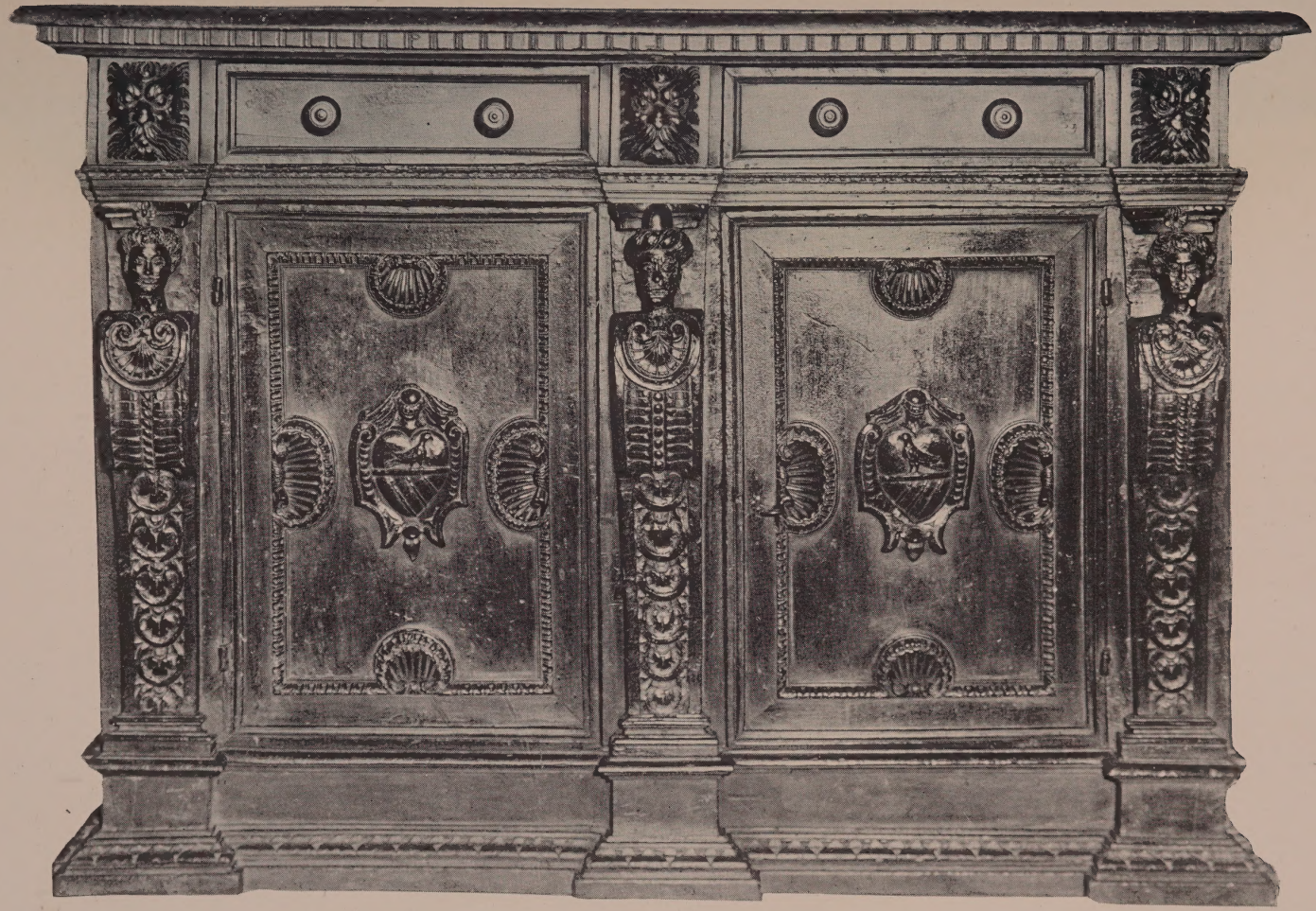
313—Tuscan Walnut Cabinet of the Sixteenth Century

Rectangular shape. Top with molded and dentelled edge and frieze fitted with two drawers, having paneled fronts and wooden knobs, separated and flanked by carved bearded masks. Body arranged as a cupboard with two hinged paneled doors, the centers decorated with carved moldings, shells and scrolled escutcheons, carved with the arms of the family of Prince Doria, and separated and flanked by voluted pilasters having capitals formed as human heads—one with a turban. Plain broken plinth and carved molded base.

Height, 72 inches; length, 77 inches; width, 25 inches.

Illustrated in "Italian Furniture and Interiors," by George Leland Hunter, Plate 176.

(*Illustrated*)



No. 313—Tuscan Walnut Cabinet of the Sixteenth Century

314—Roman Carved and Inlaid Walnut Table of the Sixteenth Century

Rectangular shape. Framed top, with inlaid edge and broken apron carved in a guilloche pattern. On rectangular paneled supports with acanthus-leaf side brackets, carved with scrolled escutcheons, charged with the coat-of-arms of the Orsini family, and resting on rectangular cross bases carved at the ends with lions' masks. Longitudinal square center rail, with arcade of turned baluster-shaped columns.

Height, 33 *inches; length,* 85 *inches; width,* 34½ *inches.*

(*Illustrated*)

No. 314—Roman Carved and Inlaid Walnut Table of the Sixteenth Century

315—Venetian Painted Door and Alcove Screens of the Eighteenth Century

Door with two hinged leaves having shaped panels, round-arched top with arched and scrolled pediment, flanked by voluted panels enclosed by twin pilasters and surmounted by molded cornice and arched pediment. Four rectangular screens, flanked by pilasters surmounted by cornices and plain frieze, enclosing shaped panels with raised moldings, and molded bases, stopping short of the floor. Elaborately decorated with varicolored paintings and gilding, on green grounds, the pilasters and friezes with leaf and quatrefoil diapers, the upper panels of doors and screen panels with Amorini and festoons, the lower door panels with escutcheons. All surrounded by rococo scrollings and leaf pendants.

Height of door, 121 *inches; width,* 110 *inches.*
Height of screen, 86 *inches; width,* 43 *inches.*

Note: These doors and screens formed an adjustable alcove to surround the ceremonial bed used in the early eighteenth century for reception purposes.

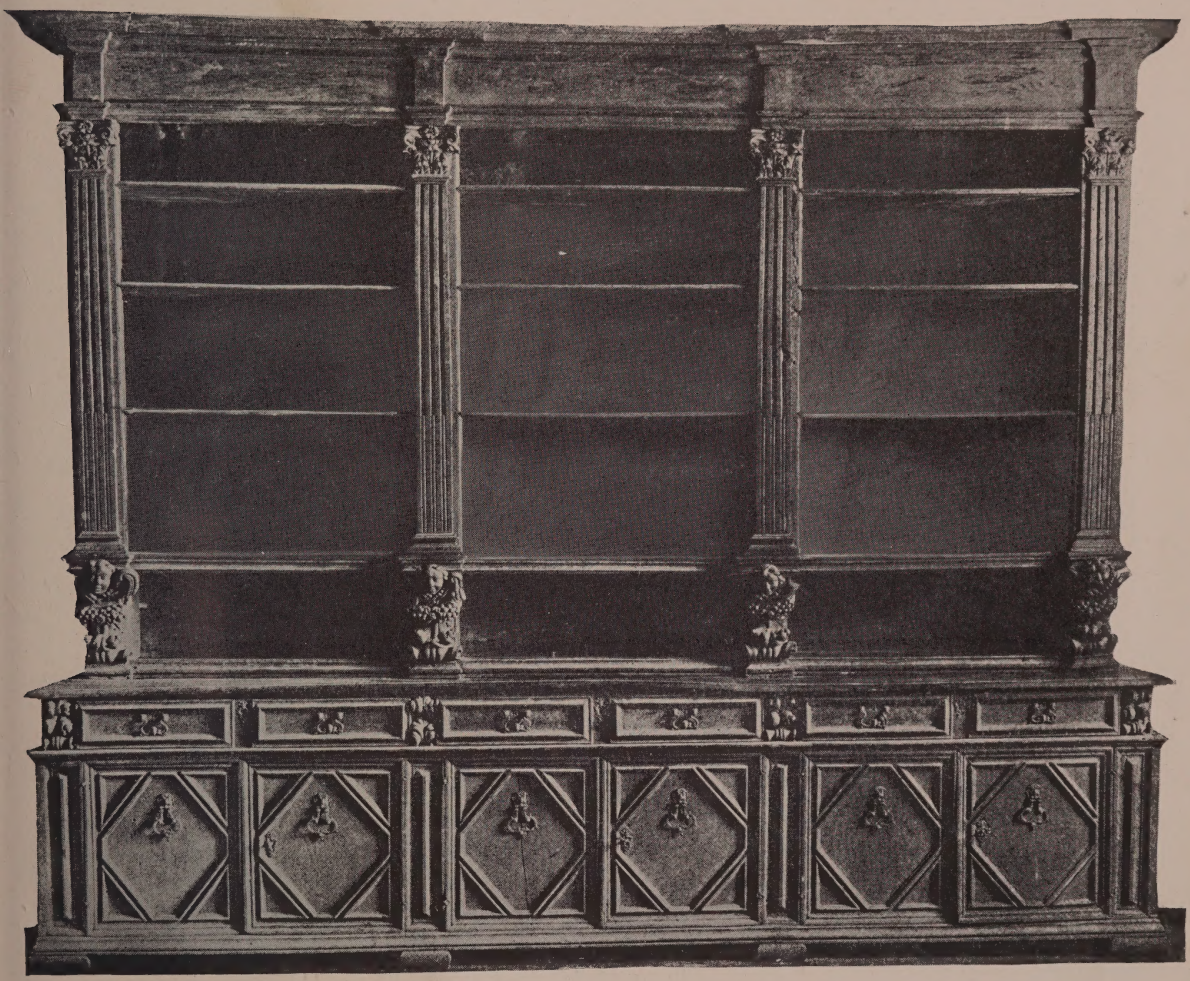
316—Florentine Walnut Bookcase of the Sixteenth Century

Rectangular shape, in two portions. The upper portion, with broken molded cornice and plain frieze, fitted with four shelves for books, separated and flanked by fluted and astragalled pilasters having capitals of the Composite order and molded bases supported on console brackets, the fronts carved with cherubim, floral festoons, acanthus leaves and volutes. The lower portion is fitted with three drawers, having twin paneled fronts with raised moldings, separated and flanked by carved acanthus-leaf scrollings and with a cupboard, having six hinged doors with paneled fronts, enclosing broken panels with octagonal centers. On molded base with cushion feet. Drawers with scrolled keyhole escutcheons and swinging handles, and cupboard doors with scrolled looped handles and keyhole escutcheons of bronze.

Height, 111 *inches; width,* 135 *inches; depth,* 22 *inches.*

Note: This remarkable and interesting bookcase is illustrated in the "History of Italian Furniture," by William M. Odom, Figure 225, page 241, and may be compared to that illustrated on page 39 of Dr. Bode's "Italian Furniture."

(*Illustrated*)



No. 316—Florentine Walnut Bookcase of the Sixteenth Century

317—Tuscan Walnut Cabinet of the Sixteenth Century

Rectangular shape. Top with molded and dentelled edge; frieze arranged with three drawers, having paneled fronts with guilloche carved moldings and turned and fluted knobs, separated and flanked by grotesque masks carved in high relief. Below is a projecting molding carved with bands of fruit and leaves and a cupboard with three hinged doors, the fronts paneled with guilloche carved moldings, the centers occupied with lions' head masks, and with a scrolled escutcheon carved with the coat-of-arms of the Palmieri family. These doors are separated and flanked by caryatids with Ionic capitals and terminations of fruit pendants. Broken carved plinth, molded base and feet.

Height, 31 *inches; length,* 111 *inches; width,* 27 *inches.*

From the first Volpi Collection, sold at Florence in 1910.

318—Venetian Painted Spinet and Stand of the Early Seventeenth Century

Shaped case, with hinged lid and boxwood and ebony keys, on stand with top having molded edge, plain frieze, pierced voluted and rococo scrolled aprons, and three scrolled legs with voluted capitals and bases, shaped, molded and scrolled back and front rails and square voluted feet. The interior of the lid of case is painted with a landscape, ruins, a river and bridge signed "G. Hill" in the lower left-hand corner, the side with groups of flowers in colors on a black ground. The stand in black with gilded moldings, the frieze with floral sprays in colors on a black ground.

Height, 41¾ *inches; width,* 62 *inches; depth,* 24 *inches.*

(*Illustrated*)

No. 318—Venetian Painted Spinet and Stand
of the Early Seventeenth Century

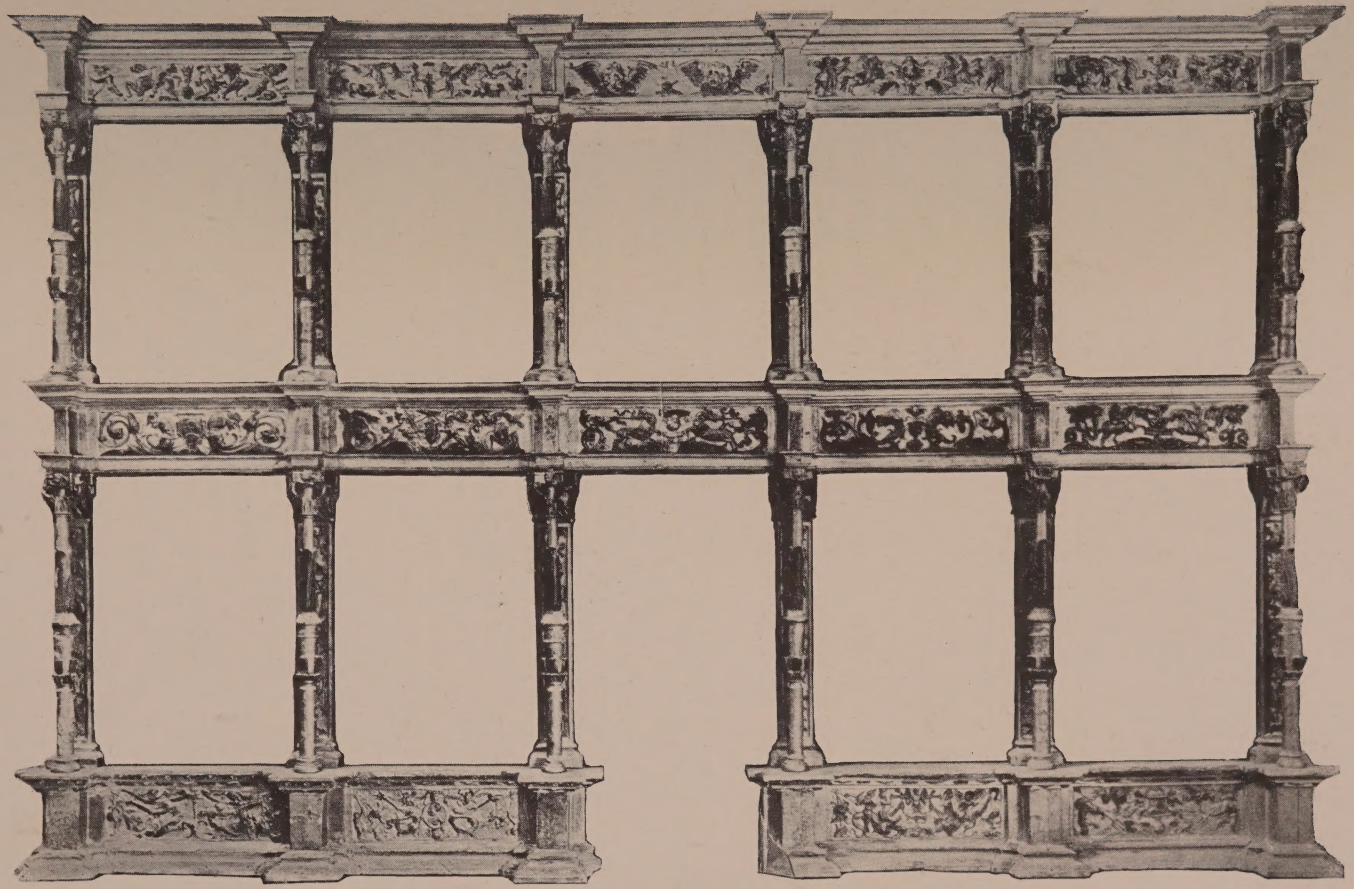
319—North Italian Painted and Gilded Bookcase of the Sixteenth Century by Venato

Rectangular-shaped, divided horizontally into two portions and vertically into five bays. Molded cornice, with main frieze carved in relief with designs of Putti, horses and fabulous animals. The dado portion is finished with a molded cornice and a subsidiary frieze formed of shaped panels carved with grotesqueries and scrollings, including centaurs shooting at birds with bows and arrows, bound giants and warriors on horseback. The bays are vertically separated and flanked by pilasters with composite capitals and paneled shafts, carved with pendants of masks, military trophies and portrait medallions, in one case the portrait being that of the Prior of the Confraternity for whom the bookcase was made. In front of the pilasters are detached columns with acanthus-leaf carved balusters, urn-shaped and columnar shafts and composite capitals carved with cherubim. In the case of one capital the cherub is replaced by the head of a bearded man, said to be the portrait of the artist. The bays are supported by a plinth having panels carved with grotesqueries and portrait medallions. The plinth cornice and molded base are broken around the projecting columns. Carving painted naturalistically, the moldings and ground gilded.

Height, 137 *inches; width,* 97 *inches.*

Note: This bookcase was originally made almost to fill one end of the room of the monastery from which it came.

(*Illustrated*)



No. 319—North Italian Painted and Gilded Bookcase
of the Sixteenth Century by Venato

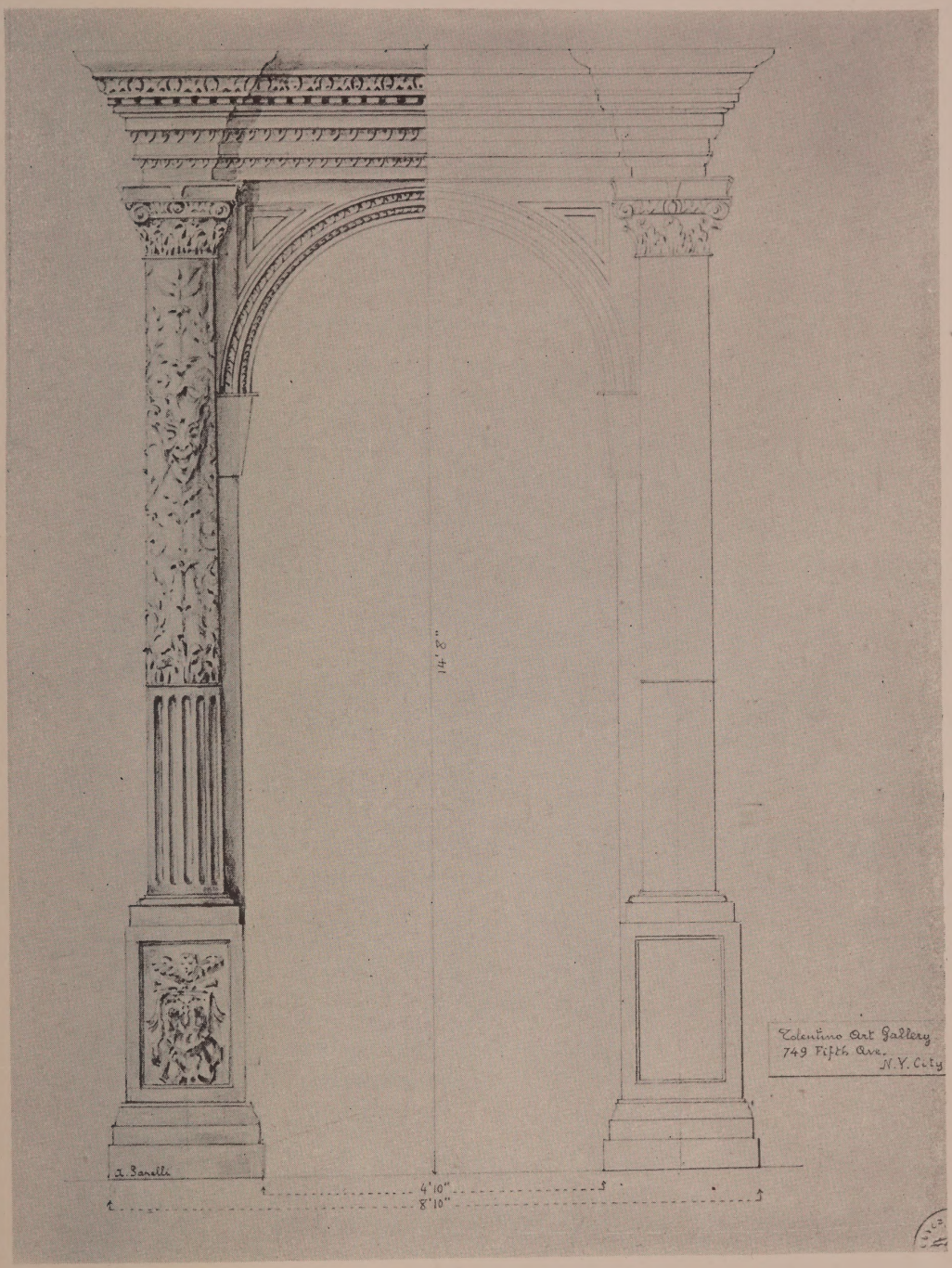
320—Florentine Marble Doorway of the Early Sixteenth Century by Andrea Sansovino

Arched doorway, flanked by three-quarter-round pilasters, the shafts of which have the lower parts fluted and the upper carved in relief with arabesques of masks and scrolls of acanthus leaves. Capitals of the Composite order of acanthus leaves, enriched volutes and egg-and-dart and bead and reed moldings, and in molded bases. Above is a plain frieze and a molded, dentelled and egg-and-dart enriched cornice, and between, a molded round arch, the soffit of which is enriched with sunken panels, enclosing rosettes and a central circular floral medallion. Below the pilasters are rectangular plinths carved with the coats-of-arms of Pope Julius Second [Gaetano della Rovere (1443-1513)] and enriched with molded bases. Of Greek statuary marble. Sculptured by Andrea Sansovino (1460-1529).

Height, 14 *feet* 8 *inches; width,* 8 *feet* 10 *inches.*

Note: This doorway, which the Italian Government allowed to leave the country only by reason of the fortuitous circumstance of its having for a century or longer formed part of the interior decoration of a very well known Italian villa, and its having failed to be listed with other "National Monuments," was designed and sculptured by Andrea Contucci della Sansovino, one of the earliest of the Florentine Renaissance sculptors. In 1506 he went to Rome, where he erected the Tombs of the Cardinals Ascanio Sforza and Girolamo Basso in the Church of Santa Maria del Popolo, acclaimed by all critics as Sansovino's masterpieces. Vasari, for instance, says, "These works are so perfectly finished by Andrea that it is not possible to desire more, because they are so pure—their finish is so beautiful and graceful and they are so well done that in them we can see how strict is the adherence to the rules of proportion entailed by the art." To the architectural settings of these tombs the doorway now under consideration is curiously similar, save that it is richer and more elaborate in regard to its decorations. It was as a sculptor of architectural monuments and their details that Andrea Sansovino was supreme. Others may have treated the human figure more successfully, but none of his contemporaries or successors equalled him in his sense of proportion or in the jewel-like crispness and delicacy of his detail. It is interesting to remember that Pope Julius the Second, for whom the doorway was evidently made, was a lover of the arts, and the friend and patron of Bramante, Raphael and Michelangelo.

(*Illustrated*)



No. 320—Florentine Marble Doorway of the Early Sixteenth Century
by Andrea Sansovino

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ADDENDA

TO THE CATALOGUE OF THE

TOLENTINO GALLERIES COLLECTION

COMPRISING OBJECTS WHICH HAVE
JUST BEEN RECEIVED
FROM ABROAD

TO BE SOLD SATURDAY AFTERNOON
MAY 3RD, AT 2.30 O'CLOCK

CONDITIONS OF SALE

1. **Any bid** which is merely a nominal or fractional advance may be rejected by the auctioneer, if, in his judgment, such bid would be likely to affect the sale injuriously.

2. **The highest bidder** shall be the buyer, and if any dispute arise between two or more bidders, the auctioneer shall either decide the same or put up for re-sale the lot so in dispute.

3. **Payment** shall be made of all or such part of the purchase money as may be required, and the names and addresses of the purchasers shall be given immediately on the sale of every lot, in default of which the lot so purchased shall be immediately put up again and re-sold.

Payment of that part of the purchase money not made at the time of sale shall be made within ten days thereafter, in default of which the undersigned may either continue to hold the lots at the risk of the purchaser and take such action as may be necessary for the enforcement of the sale, or may at public or private sale, and without other than this notice, re-sell the lots for the benefit of such purchaser, and the deficiency (if any) arising from such re-sale shall be a charge against such purchaser.

4. **Delivery** of any purchase will be made only upon payment of the total amount due for all purchases at the sale.

Deliveries will be made on sales days between the hours of 9 A. M. and 1 P. M., and on other days—except holidays—between the hours of 9 A. M. and 5 P. M.

Delivery of any purchase will be made only at the American Art Galleries, or other place of sale, as the case may be, and only on presenting the bill of purchase.

Delivery may be made, at the discretion of the Association, of any purchase during the session of the sale at which it was sold.

5. **Shipping**, boxing or wrapping of purchases is a business in which the Association is in no wise engaged, and will not be performed

by the Association for purchasers. The Association will, however, afford to purchasers every facility for employing at current and reasonable rates carriers and packers; doing so, however, without any assumption of responsibility on its part for the acts and charges of the parties engaged for such service.

6. **Storage** of any purchase shall be at the sole risk of the purchaser. Title passes upon the fall of the auctioneer's hammer, and thereafter, while the Association will exercise due caution in caring for and delivering such purchase, it will not hold itself responsible if such purchase be lost, stolen, damaged or destroyed.

Storage charges will be made upon all purchases not removed within ten days from the date of the sale thereof.

7. **Guarantee** is not made either by the owner or the Association of the correctness of the description, genuineness or authenticity of any lot, and no sale will be set aside on account of any incorrectness, error of cataloguing, or any imperfection not noted. Every lot is on public exhibition one or more days prior to its sale, after which it is sold "as is" and without recourse.

The Association exercises great care to catalogue every lot correctly, and will give consideration to the opinion of any trustworthy expert to the effect that any lot has been incorrectly catalogued, and, in its judgment, may either sell the lot as catalogued or make mention of the opinion of such expert, who thereby would become responsible for such damage as might result were his opinion without proper foundation.

AMERICAN ART ASSOCIATION,
American Art Galleries,
Madison Square South,
New York City.

ADDENDA

SALE SATURDAY AFTERNOON

MAY 3, 1919

AT THE AMERICAN ART GALLERIES

BEGINNING AT 2.30 O'CLOCK

362—FLORENTINE EMBROIDERED VELVET CUSHION OF THE SIXTEENTH CENTURY

Rectangular shape. Covered with red velvet, embroidered in colored silks and gold thread with a band of acanthus scrollings and finished with looped silk fringe.

363—FLORENTINE EMBROIDERED VELVET CUSHION OF THE SIXTEENTH CENTURY

Rectangular shape. Covered with crimson velvet appliqué embroidered with colored silks and gold thread with circular medallion enclosing sacred monogram supported by angels and finished with looped silk fringe.

364—FLORENTINE EMBROIDERED VELVET CUSHION OF THE SIXTEENTH CENTURY

Rectangular shape. Covered with dark purple velvet appliqué embroidered in cloth of gold and gold braid with circular medallion enclosing quatrefoil of pointed leaves and surrounded by scrollings. Finished with silk fringe.

365—FLORENTINE EMBROIDERED VELVET CUSHION OF THE SIXTEENTH CENTURY

Rectangular shape. Covered with crimson velvet appliqué embroidered in salmon-colored silk and gold braid with vase of flowers, acanthus scrolls and cornucopiæ. Finished with silk fringe.

366—Florentine Embroidered Velvet Cushion of the Sixteenth Century

Rectangular shape. Covered with crimson velvet and decorated with applied shaped panels of red velvet appliqué embroidered in cloth of gold and gold thread floral rosettes, wings, scrolls and husk festoons and finished with silk fringe.

367—Pair of Florentine Velvet and Embroidered Cushions of the Sixteenth Century

Rectangular shape. Covered with stamped green velvet and decorated with gold galoon enclosing panels of red silk damask appliqués with escutcheons embroidered in cloth of gold, gold threads and colored silks charged with coats of arms. One surmounted by a Bishop's hat. Finished with silk fringe.

368—Pair of Florentine Velvet and Embroidered Cushions of the Sixteenth Century

Rectangular shape. Covered with crimson velvet, decorated with gold galoon enclosing panels embroidered in colored silk and gold thread with figures of a Saint and an Angel. Finished with silk fringe.

369—Venetian Gilt Stool of the Period of Louis XVI

Shaped top with bowed sides. Apron carved with twisted ribbon border, turned tapering fluted legs with acanthus leaf carved capitals and rosetted dies. Frame gilded. Top upholstered in silk brocade embroidered in colored wools with acanthus-leaf scrolls, flowers and leaves.

Height, 17½ *inches; length,* 20 *inches; width,* 20 *inches.*

370—Roman Walnut Stool of the Eighteenth Century

Rectangular top, cabriole legs and square feet. Top upholstered in gros-point needlework in red, white and green on a white ground patterned with a central quatrefoil medallion surrounded by scrolls and floral sprays on a black ground.

Height, 16½ *inches; length,* 19 *inches; width,* 16 *inches.*

371—Florentine Walnut Stool of the Seventeenth Century

Rectangular shape, turned baluster legs, turned side rails and longitudinal stretcher. Top upholstered in gros-point needlework in a design of interlaced bands of flowers and leaves enclosing medallions of branches of fruits on a red ground.

Height, 13½ *inches; length,* 30½ *inches; width,* 17½ *inches.*

372—English Mahogany Pole and Stand of the Eighteenth Century and Italian Screen of the Sixteenth Century

Cylindrical stem with turned finial, on turned and spirally fluted base and tripod stand of three acanthus-leaf carved cabriole legs and spoon feet. Screen of banner form embroidered in colored silk with circular medallion of Virgin, St. John and Angel appliqué on red silk and surrounded by appliqué scrolls and vase of colored silks and gold cord. Finished with gold fringe and tassels.

Height, 57¼ inches.

373—English Mahogany Pole and Stand of the Eighteenth Century with Italian Screen of the Seventeenth Century

Cylindrical stems with acorn finial on spirally fluted baluster base with tripod stand of three curved and fluted legs. Screen of banner form appliqué, embroidered in colored satins and silk cord on a red velvet ground with escutcheon charged with coat-of-arms in circular medallion surrounded by scrolls and cornucopiæ and finished with silk fringe and tassels.

Height, 52½ inches.

374—English Mahogany Pole Screen of the Seventeenth and Eighteenth Centuries

Cylindrical stem with turned finial on spirally turned and molded base and tripod stand of three acanthus-leaf carved cabriole legs with claw and ball feet. Screen with carved mahogany frame enclosing seventeenth-century petit and gros point needlework quatrefoil panel of Musician and Lady in seventeenth-century costume under a tree on blue ground surrounded by interlacements and varicolored acanthus-leaf scrolls on a light ground.

Height, 61½ inches.

375—Pair of English Mahogany Pole Screens of the Eighteenth Century

Cylindrical stems with acorn finials turned and spirally fluted vase-shaped bases and tripod stands of three cabriole legs with spoon feet. Screens of banner form, embroidered on a red silk damask ground with gold and silver threads and appliqué colored silks with the Royal British Coat-of-arms, surmounted by a crown. Finished with gold fringe and tassels.

Height, 57¼ inches.

376—Venetian Painted Desk of the Eighteenth Century

Rectangular shape with sloping hinged lid, exterior painted, on a light green ground, with rosettes, heart-shaped medallions and floral sprays. Lid decorated with applied engraving of a banquetting scene. On bracket feet. Interior fitted with stationery compartments and pen tray.

Height, 7½ *inches; length,* 19 *inches; width,* 13¾ *inches.*

377—Pair of Florentine Walnut Console Brackets of the Sixteenth Century

Molded and dentelled tops with frieze carved with scrolled cherubim, supported by voluted acanthus-leaf consoles, the volutes enclosing escutcheons charged with coats-of-arms. Carving heightened with gilding.

Height, 28 *inches.*

378—Florentine Walnut Armchair of the Seventeenth Century

Straight square back; curved, carved and voluted arms, on acanthus-leaf carved supports; turned legs, front and side rails and paw feet. Back and seat upholstered in petit and gros point needlework, the back in a design of a hermit seated under a tree with a squirrel, a church in background, and a goat in the foreground, the seat with varicolored flowers and a building on a dark brown ground. Secured with brass-headed nails and finished with tassel fringe.

379—Pair of Venetian Walnut Armchairs of the Sixteenth Century

Straight square backs with plain frames decorated with brass-headed nails in a meander pattern. Straight turned arms on turned supports, turned legs, front and side rails and stretchers. Seats and backs upholstered with crimson velvet, embroidered in colored silks and gold thread with a scrolled border, diapered pattern of trefoils and quatrefoils and escutcheons charged with coats-of-arms, secured with brass-headed nails.

380—Pair of Florentine Walnut Chairs of the Sixteenth Century

Straight square backs with turned side supports, turned legs, side rails and stretchers. Seats and backs upholstered in red, blue, green and white needlework in a design of interlaced zigzags.

381—Pair of Florentine Walnut Armchairs of the Sixteenth Century

Straight square backs, with bronze ball finials. Straight flat carved arms, on square fluted baluster supports, square legs with acanthus-leaf feet and deep front rails carved with oval escutcheons and scrolls. Seats and backs upholstered in old crimson velvet finished with velvet galoon.

382—Roman Gold and Crystal Ring of the First Century A.D.

Plain band of gold of "gypsy" form. Bezel of oval white crystal with intaglio figure of Victory holding a wreath.

383—Italian Gold, Ruby and Diamond Ring of the Sixteenth Century

Gold band chased with beaded bands. Bezel of ruby and two diamonds in chased settings.

384—Pair of South Italian Gold Earrings of the Eighteenth Century

Rosetted clasps, with pierced and wrought pear-shaped pendants and floral drops.

385—Gothic Gold and Carbuncle Earring of the Twelfth Century

Circular carbuncle, in gold setting formed of volutes of gold wire with gold loop and hook.

386—Florentine Gold and Jeweled Brooch and Pendant of the Sixteenth Century

Brooch as true lovers' knot, set with small pearls and green enamel pendant, attached by a gold chain, of oval crystal surrounded by enamel scrollings and with three pendants of baroque pearls.

387—Roman Gold, Carnelian, Agate and Jade Bracelet by Castellani

Gold snake band, hung with five oval pendants mounted in gold enclosing carnelians and green jade carved as scarabæi and black onyx. On the reverse of these pendants in raised letter the inscription: "amo te aei . ama me."

388—Italian Cameo Necklace and Earrings of the Empire Period

Necklace is composed of six shell cameos carved with busts of Ceres and others. Earrings to match, carved with figure of Bacchus. Mounted in gold.

389—Roman Gold Carnelian and Agate Necklace by Castellimi

Gold snake chain, with oval pendants mounted in gold, of carnelians cut on the front side in the form of scarabæi, and on the reverse intaglio-engraved with classic figures. These pendants are separated by circular pendants of agate cut *en cabochon.*

Length, 16 *inches.*

390—Swiss Gold Enameled and Jeweled Watch of the Early Nineteenth Century

White enamel dial. Gold case, decorated with translucent green enamel over engine turning and with chased floral spray set with diamond chips. Inner case inscribed: "Mirolet, Genève."

391—French Gold and Enameled Watch of the Eighteenth Century

Engine-turned gold dial with numerals on white enamel disks. Gold case, decorated with translucent blue enamel over engine-turning within border of seed pearls. Dial surrounded by border of seed pearls.

392—English Watch in Gold and Enameled Case of the Eighteenth Century

White enameled dial marked with hours in Turkish numerals. Gold inner case, enameled in translucent and opaque enamel over engine-turning and painted with military trophy surrounded by border of champlevé enamel in a pattern of floral quatrefoils. Gold out-case with rims of champlevé translucent and opaque enamels in a pattern of floral quatrefoils. Dial inscribed: "Markwick, Markham and Borrell, London."

Note: This watch was made in London for the Turkish market.

393—French Gold and Enameled Snuff Box of the Louis XV Period

Oval shape, with hinged lid. Gold box, chased with panels of birds and bands of floral scrolls and with oval medallion chased with tree trunks and birds. Ground of light blue translucent enamel over engine turning. Paris touch of the eighteenth century.

394—French Gold and Enameled Snuffbox of the Louis XVI Period

Oval shape, with hinged lid. Gold box, chased with fluted bands and decorated with panels of dark blue translucent enamel enclosed in borders of curved ribbons and floral sprays in red and varicolored translucent enamels. Paris touch of the eighteenth century and maker's mark: "J. L. B."

395—French Gold and Mother-of-pearl Snuffbox of the Louis XV Period

Semi-oval shape, with hinged lid. Gold box, chased with borders at the sides of waterfowl and floral sprays, and on top of fish, *putto* and a deerhunt and scrolled panels of "Mermen." Set with plates of mother-of-pearl carved on top with tortoise on a gold piqué ground and on bottom with entwined dolphins and figures of Venus and Neptune.

396—English Miniature Portrait of Washington of the Eighteenth Century

Rectangular shape. Painted, in water-colors, on ivory. Portrait of George Washington of the Gilbert Stuart type with wig tied with black ribbon, cambric cravat and black coat. Gray background. In old gilt bronze frame. *Height, 2¾ inches; width, 1¾ inches.*

397—Limoges Enamel Plaque of the Fifteenth Century by Jean Penicaud

Figure of the Virgin kneeling in adoration of the undraped Child Christ, who reclines upon His mother's blue mantle. On one side of the Virgin is an Archangel, on the other St. Joseph with an ox behind him. In the distance are shepherds behind a wall and above an angel bearing a label inscribed "Gloria." Blue sky, with gold stars. Enameled in vivid colors and gold on copper. *Height, 5¼ inches; width, 4½ inches.*

398—French Bronze and Painted Reliquary of the Fourteenth Century

In the form of an arched niche surmounted by crocketed pinnacles and lantern, flanked by figures of saints under arched canopies and arranged with two hinged doors, the exteriors engraved with figure of Virgin and Child seated and praying cleric, the interiors painted with figures of donors kneeling in prayer, and knight on horseback in battle, with Virgin and Child above. On plinth paneled with red velvet and molded base.

Height, 8 inches; width, 4 inches.

399—North Italian Bronze Plaquette of the Fifteenth Century by Il Moderno

Rectangular shape. Modeled, in low relief, with figure of St. Sebastian shown as a nude youth, pierced with arrows and with his hands tied behind his back to a Renaissance column. At the sides are Renaissance pilasters. *Height, 3 inches; width, 2¼ inches.*

Note: Illustrated, No. 182, in Molinier's "Plaquettes" and on plate LI of the Catalogue of the Berlin Museum.

400—Florentine Bronze Mortar of the Sixteenth Century

Cylindrical shape, with straight spreading sides modeled, in relief, with four portrait busts and scrolled mask, separated by projecting vertical ribs. Molded rim, decorated, in relief, with rosettes.

Height, 3½ inches; diameter, 5½ inches.

401—Florentine Bronze Inkstand of the Fifteenth Century

Coupe-shaped, on three feet, formed as winged females with double fish-tail terminations. Domed cover, with finial formed as standing figure of a Saint bearing a cross and chalice. Dark patina.

Height, 5 inches.

402—Chinese Bronze Inkstand of the Sixteenth Century

Modeled as a stream of water bordered by piles with sampan moored to a rock approached by a bridge forming inkstand. Stream forms pen-tray.

Length, 5 inches.

403—Græco-Roman Bronze Statuette of the First Century B.C.

Standing figure of Eros, with right arm outstretched and wings spread. On onyx base. Green patina.

Height, 3¼ inches.

404—Florentine Bronze Statuette of the Sixteenth Century

Kneeling figure of an Eros with one finger pointing to his lips as though to enjoin silence.

Height, 4 inches.

405—Greek Bronze Statuette of the Fourth Century B.C.

Standing figure of a priestess, with curled hair confined by a fillet, dressed in a peplum falling in straight folds and holding in her outstretched left hand a dove. Green patina. *Height, 5 inches.*

406—Florentine Bronze Statuette of the Sixteenth Century

Standing figure of Flora, dressed in flowing robes which leave her bosom bare. In her hands she holds flowers. On circular base. Traces of original gilding. On molded cylindrical pedestal of *giallo antico* marble.

Height, 5½ inches.

407—Chinese Bronze Statuette of the Seventeenth Century

Standing figure of a Marine Deity. Shown as a woman with high-pointed headdress and hood, necklace formed as a cross, flowing robes, holding in front of her a basket containing a large carp.

Height, 6½ inches.

408—Spanish Parcel-gilt Silver Statuette of the Sixteenth Century by Juan Atet

Figure of St. John the Baptist, shown as a middle-aged man with beard and flowing hair. He is dressed in an undergarment of camel's hair, covered with a loose robe, and stands with his left hand supporting a closed book on which lies a lamb. Marked with the Barcelona mark of the sixteenth century, "B. A. R.," and the maker's mark "Jⁿ. ATET" in an oblong. On square molded base. Fur border and lamb gilt.

Height, 10¾ *inches.*

Note: This statuette came from the Cathedral of Réus near Tarragona in Spain.

409—Florentine Bronze Plaquette of the Fifteenth Century

Oval shape. Modeled with figures of Putti dancing and playing musical instruments.

Height, 5¼ *inches; width,* 7½ *inches.*

410—Pair of Dinant Bronze Candlesticks of the Fifteenth Century

Formed as figure of St. Christopher, bearing the Child Christ on his shoulder and holding with one hand a rustic staff terminating in pierced hexagonal baskets which form candle sockets. On molded hexagonal stems and circular incurved bases.

Height, 12 *inches.*

411—Pair of Florentine Bronze Statuettes of the Sixteenth Century by Jacopo Tatti, detto il Sansovini (1477-1510)

Standing symbolic figures of "Peace" and "War." Peace as a woman in flowing robe standing, holding in one hand a cornucopia and in the other a down-turned flaming torch, and resting one foot on a helmet. War as a woman wearing a helmet, a flowing robe and a ceinture of a goat's skin, greaves and an oval buckler on one arm. At her feet is a human-headed helmeted gryphon supporting a scrolled escutcheon. On triangular, incurved and molded bases of walnut.

Heights, 21 *and* 22½ *inches.*

412—Florentine Bronze Statuette of the Sixteenth Century by Jacopo Tatti, detto il Sansovino (1477-1569)

Standing figure of a nymph in dancing attitude with outstretched arms, in chiton and flowing robes and with curling hair. On rectangular molded pedestal of green marble.

Height of bronze, 35 *inches; of pedestal,* 8½ *inches.*

From the Jacques Seligman Collection, Paris.

413—Florentine Copper Pitcher of the Sixteenth Century

Tapering cylindrical body, repoussé with lines and bands of roundels, hinged heart-shaped lid repoussé with roundels, pear-shaped thumb-piece and looped handle. *Height,* 18½ *inches.*

414—Pair of Florentine Wrought-iron Candlesticks of the Fifteenth Century

Cylindrical standards on tripod stands with arched legs, having projecting spars and spreading feet. Flat scalloped bobêches and iron prickets. *Height,* 12½ *inches.*

415—Caffaggiolo Majolica Drug Vase of the Sixteenth Century

Pear-shaped body, with straight spout and flat looped handle. Glazed in white and decorated in blue, green and orange with a label inscribed with the name of the drug, a wreath of laurel leaves and voluted scrolls. *Height,* 9 *inches.*

416—Pair of Della Robbia Glazed Terra-cotta Baskets of the Seventeenth Century

Circular baskets, simulating wicker work and filled with fruits and leaves, a lizard, snails and a frog glazed naturalistically. *Diameter,* 9 *inches.*

417—Faenza Majolica Fruit Basket of the Seventeenth Century

Circular basket, with fluted sides filled with fruit and vegetables glazed naturalistically. *Diameter,* 10 *inches.*

418—Deruta Lustred Majolica Two-handled Vase of the Sixteenth Century

Pear-shaped body, molded cylindrical stem, circular foot and two flat-looped handles. Invested with a white glaze and decorated in dark golden lustre and blue with panels of serrated leaves, vertical and horizontal bands of imbrications and carved pointed leaves. In wooden case. *Height,* 8½ *inches.*

419—Gubbio Lustred Majolica Two-handled Vase of the Sixteenth Century

Pear-shapped body, molded cylindrical stem, circular foot and two flat looped handles. Invested with a white glaze and decorated in yellow and ruby lustre and blue, with panels of leaves, vertical bands of roundels, a horizontal band of gadroons and a band of toothed ornamentation. In wooden case. *Height,* 8½ *inches.*

From the collection of the Count of Valencia.

420—Deruta Lustred Majolica Vase of the Sixteenth Century

Pear-shaped body, with cylindrical stem and circular foot. Glazed in white and decorated in yellow lustre and blue with a diaper of pointed leaves and rosettes.

Height, 14 *inches.*

421—Deruta Lustred Majolica Deep Dish of the Sixteenth Century

Circular shape, with flat rim. Interior decorated in yellow lustre and blue, with a "bonne foi" of two clasped hands surmounted by a baronial crown and with a label below inscribed: "Non cepu fede." Rim with an imbricated patterning. In leather case.

Diameter, 16½ *inches.*

From the Levaigneur Collection.

422—Urbino Majolica Dish of the Sixteenth Century

Oval shape with flat rim. Decorated, as to the interior, with a subject painted by Oratio Fontana of Joseph sold into bondage by his brethren, and as to exterior with a rocky landscape.

Height, 4½ *inches; length,* 17 *inches; width,* 13½ *inches.*

423—Meissen Porcelain Liquor Holder of the Eighteenth Century

Of white porcelain; glazed in white and colored. Shaped as a barrel, the side decorated with varicolored floral sprays, entwined with a raised branch of vine leaves and grapes and destridden by a figure of Bacchus girdled with a leopard skin holding a cup in one hand and a bunch of grapes in the other. The ends are painted with seaport views. On gilt bronze stand modeled with entwined dolphins on scrolled base. Gilt bronze dragon-headed top.

Height, 18 *inches.*

424—Cafaggiolo Majolica Tablet of the Fifteenth Century

Rectangular tablet modeled in relief with a three-quarter-length figure of the Virgin, dressed in a yellow robe with orange sleeves and blue mantle. She stands with her head inclined and clasping with both hands the undraped standing figure of the Child Christ, who nestles to His Mother and rests His hand on the open collar of her robe. In the angles above are cherubim. Of terra-cotta painted and glazed in colors. In molded, carved and gilt Tabernacolo frame, with carved and molded cornice, frieze carved with birds and festoons. Ionic pilasters with paneled and carved shafts on pedestals carved with cherubim, plinth with cornucopiæ and molded base.

425—Florentine Terra-cotta Tablet of the Fifteenth Century by Giacoma della Quercia (1374-1438)

Rectangular-shaped tablet of unglazed terra-cotta modeled with a half-length figure of the Virgin modeled in high relief, in robe and hood, supporting on her left arm the figure of the Child Christ in loose tunic with lappeted sleeves. Tabernacolo frame of carved and gilt wood, with molded pediment enclosing a carved figure of the Holy Father, supported by detached, fluted Corinthian columns, on rosetted dies with carved and molded plinth and molded base.

Height, 38½ *inches; width,* 25½ *inches.*

426—Glazed Terra-cotta Tablet of the Fifteenth Century by Andrea della Robbia (1437-1528)

Round arched tablet, with frame of egg and dart pattern enclosing a figure of the Virgin kneeling in adoration over a reclining undraped Child Christ. Above, a figure of the Holy Father in clouds surrounded by Cherubim. Glazed in white heightened with gilding, with blue background. Christ reclining on bank of foliage glazed in green. Oval-shaped apron modeled, in relief, with four winged cherubs and acanthus rinceaux.

Height, 39 *inches; width,* 21 *inches.*

427—Painted and Gilt Fiesole Stone Florentine Tabernacle of the Fifteenth Century Attributed to Benedetto da Maiano (1442-1498)

Tablet-shaped frame with molded and carved cornice, frieze carved, in relief, with cherubim, supported by pilasters with carved and fluted capitals and paneled shafts carved with leaf, pear and acorn pendants, resting on voluted apron with carved rosettes and two shields charged with coats-of-arms. This frame encloses a tabernacle with hinged latticed bronze doors pierced with quatrefoils flanked by two figures of angels and surmounted by round arch with paneled soffit, Holy Dove descending and spandrels of acanthus rinceaux. Carving gilded.

Height, 48 *inches; width,* 28 *inches.*

428—Clouet School of the Fifteenth Century

(Panel)

Portrait of a young woman seen in full face, with black robe, frilled ruff and starched linen headdress. She wears a white belt with jeweled buckle and holds her folded hands before her.

Height, 9¼ *inches; width,* 6½ *inches.*

429—Flemish School of the Sixteenth Century
(Panel)

Triptych in molded frame with arched top. Center panel of the "Adoration of the Magi." In the center is seated the Virgin supporting the undraped Child Christ on her lap. Before Him one of the Kings is kneeling in adoration, while behind Him are his two companions. On the right is St. Joseph and on the left a Warrior and a Shepherd. Mountainous landscape background. One wing is painted with a subject of the Nativity. The undraped Child Christ reclines upon a stone pedestal with two kneeling angels on the right, the Virgin kneeling on the left and St. Joseph in the background. The other wing is painted with a subject of the Flight into Egypt, The Virgin, seated on an ass, is suckling the Child Christ with St. Joseph on one side and a mountainous landscape in the distance.

Height, 42½ inches; width, 60½ inches.

430—Venetian Embroidered Pouch of the Sixteenth Century

Spade-shaped, embroidered in gold thread on a cloth-of-silver ground with floral sprays and leaves. Mounted with arm strap, embroidered in gold thread with scrollings and with two tassels of gold thread.

431—Venetian Embroidered Pouch of the Seventeenth Century

Rectangular shape, with pointed end. Blue silk bag, mounted with panels embroidered in gold thread with floral sprays and wreaths on a ground of cloth-of-silver. The wreaths enclose triple loops embroidered in gold. Mounted with gold cord and tassel.

Length, 9 inches.

432—Florentine Cut Velvet Strip of the Fifteenth Century

Rectangular shape. Of red velvet cut in a repeat pattern of a curving stripe, interrupted by heart-shaped medallions enclosing a pear-shaped flower and leaves, and surrounded by a pattern of flowers, rosettes and pineapples, on a ground of cloth-of-gold. The red velvet is embroidered with knots of gold threads.

Length, 55 inches; width, 23½ inches.

433—Florentine Cut Velvet Strip of the Fifteenth Century

Similar to the preceding.

Length, 58 inches; width, 23½ inches.

434—Florentine Cut Velvet Strip of the Fifteenth Century

Similar to the preceding.

Length, 56 inches; width, 23½ inches.

435—Florentine Cut Velvet Strip of the Fifteenth Century

Similar to the preceding.

Length, 58½ inches; width, 23½ inches.

436—Florentine Red Velvet Strip of the Fifteenth Century

Similar to the preceding.

Length, 53 inches; width, 23½ inches.

437—Front of Florentine Velvet and Embroidered Chasuble of the Fifteenth Century

Of ruby velvet stamped in a pattern of flowers and carved bands. Decorated with cross embroidered in colored silks and gold thread with Crucifix flanked by two angels and saint in niche below. Bordered with woven silver braid.

Length, 44 inches; width, 27 inches.

438—Florentine Cut Velvet Table Cover of the Seventeenth Century

Rectangular shape, formed of two breadths of green velvet cut in a repeated pattern of quatrefoil medallions, separated by strip of ruby velvet, and finished with silk tasselled fringe.

Length, 71 inches; width, 53 inches.

439—Florentine Velvet Cope of the Sixteenth Century

Semicircular shape. Rich ruby velvet, with band of red and yellow silk brocatelle woven in a design of heart-shaped medallions and scrolls.

440—Venetian Velvet Ceremonial Cape of the Sixteenth Century

Double-lappet shape. Dark blue velvet embroidered in white silk with a deep border of scrolls, cornucopiæ and floral sprays. Finished with a scalloped fringe and lined with rose-colored silk embroidered in white silk.

Height, 21 inches; width, 73 inches.

441—Pair of Venetian Painted and Gilt Wood Carvings of the Sixteenth Century

Figures of the Virgin and a Saint, kneeling as though in adoration. The Saint is shown as an old man with a beard and partially bald head. Both are in flowing robes painted in a brocaded pattern.

Height, 17½ inches.

442—Venetian Painted Wood Carvings of the Sixteenth Century

Figures of Angels kneeling with crossed hands. They wear flowing robes of green with shaped lappets and greaves, and having flowing hair.

Height, 22 inches.

443—French Walnut Statuette of the Sixteenth Century by Pietro Francavilla

Figure of Saint Martha. Shown as the figure of a young woman in sixteenth century costume with elaborately dressed ringletted hair and voluminous cloak. She leans forward with folded hands and rests one foot upon a dragon, symbolic of the "Tarasque" which she is said to have subdued. Modeled by Pietro Francavilla (sixteenth century).

Note: Pietro Francavilla ,who was a pupil of Gian Bologna and the sculptor of the "Four Seasons" on the Ponte Santo Trinità, Florence, went to France, where he worked for King Louis XIV and attained distinction.

444—Florentine Painted and Gilt Wood Carving by Jacopo della Quercia of the Fifteenth Century

Seated figure of the Virgin in blue mantle lined with red and gold robe, supporting on her right knee the undraped Child Christ, who holds an apple in His right hand.

Height, 37 inches.

445—Florentine Painted and Gilt Wood Carving of the Sixteenth Century

Standing figure of the Archangel St. Michael with outstretched wings and holding in one hand a model of a church. He wears a full suit of armor, gilt and painted, and stands upon a straight-sided oval base.

Height, 53½ inches.

446—Florentine Carved Wood Mirror of the Fifteenth Century Attributed to Lorenzo Ghiberti (1378-1455)

Tablet-shaped, with pointed pediment, molded and dentelled broken cornice, and panel painted with a figure of God the Father and descending Dove. Molded frame, flanked by voluted brackets and carved figures of nymphs in flowing robes. Apron with voluted console brackets with center panel painted with a cherub.

Height, 32 inches; width, 22 inches.

FURNITURE

447—Umbrian Walnut Chair of the Sixteenth Century

Sgabello type. Vase-shaped back, bordered with volutes and carved, in low relief, with oval escutcheon. Octagonal wooden seat. Front support carved with volutes, floral rosettes and carved gadroons. Shaped rail and back support.

448—Florentine Walnut Armchair of the Seventeenth Century

Square back with shaped top, carved voluted arms on turned supports; turned legs, side rails and stretchers. Seat and back upholstered in gros-point woolen needlework in a design of varicolored flowers, fruits and leaves on a black ground, secured with brass-headed nails.

449—Pair of Florentine Walnut Chairs of the Seventeenth Century

Straight square upholstered backs. Turned legs, side and front rails and ball feet. Slats and backs upholstered in red silk embroidered, in colored silk, with floral scrolls. Back paneled with embroidered Florentine lilies.

450—Venetian Tortoise-shell and Ebony Cabinet of the Sixteenth Century

Rectangular shape. Plain cornice and frieze fitted as drawer with paneled front supported by three detached Doric columns. Body arranged as cupboard with two hinged doors with raised paneled fronts, plinth with projecting dies formed as a drawer with handled front, rectangular ebony feet. Gilt bronze mounts.

Height, 20 *inches; width,* 18½ *inches;; depth,* 15 *inches.*

451—Florentine Ivory Inlaid Ebony Cabinet of the Seventeenth Century

Rectangular shape, with domed top fitted as box with hinged lid. Body arranged with drawers and three compartments with hinged doors fitted with drawers. Drawer and door fronts inlaid with plates of ivory engraved with figures of Charity and other virtues, birds, *putti* and scrollings, gilt bronze mounts and swinging looped carrying handles.

Height, 21 *inches; length,* 26 *inches; width,* 12½ *inches.*

452—French Walnut Cabinet of the Seventeenth Century

Rectangular shape. Top with molded edge, apron fitted with drawer with carved front. Body arranged as a cupboard with two hinged doors having paneled and carved fronts and flanked by Ionic pilasters having paneled and carved shafts. Molded base and ball feet.

Height, 32½ *inches; width,* 27½ *inches; depth,* 16 *inches.*

453—~~Pair~~ Florentine Walnut Stools of the Sixteenth Century

Rectangular shape, with eight turned columnar legs and square side and end rails. Tops upholstered in sixteenth century tapestry woven in a design of a central oval landscape. Medallions flanked by caryatid figures, fountains, festoons and arbors with trees. All in various colors on a cream-colored ground.

454—Florentine Walnut Choir-stall of the Sixteenth Century

Square back, molded head rail and arms carved as gryphons with birds' heads and twisted tails. Hinged wooden seat. Side supports with voluted fronts.

455—Florentine Walnut Choir-stall of the Sixteenth Century

Square paneled back, with head-rail with molded edge and arms carved with lions' heads, acanthus-leaf volutes and lions' paw feet. Hinged wooden seat, with carved bracket and fluted voluted legs.

456—Set of Florentine Walnut Furniture. Two Armchairs, Two Side Chairs and Settee of the Seventeenth Century

Straight square backs, straight spirally turned arms with carved acanthus-leaf terminations, on spirally turned supports, spirally turned and carved legs, side rails and stretchers. Seats and backs upholstered in seventeenth century tapestry woven in a design of varicolored flowers, leaves and fruit on a black ground and secured with brass-headed nails. Settee of later date.

457—Florentine Beechwood Chair of the Fifteenth Century

Rounded square head rail supported on turned spindles. Shaped wooden seat and straight spreading octagonal legs.

458—Florentine Savonarola Beechwood Chair of the Fifteenth Century

Curule-chair shape, formed of nine double carved square standards, pivoted at the intersection so as to close. Adjustable seat, shaped back and straight square arms with ball terminations. Straight base rails with carved ends.

459—Florentine Savonarola Walnut Chair of the Fifteenth Century

Curule-chair shape, formed of eleven double carved square standards, pivoted at the intersections so as to close. The fronts carved in an incised pattern. Adjustable seat, shaped back rail and square arms with pear-shaped terminations.

460—Florentine Walnut Chair of the Fourteenth Century

Rounded head rail on octagonal and turned spindles, shaped wooden seat and spreading tapering octagonal legs.

461—Florentine Walnut Chair of the Fourteenth Century

Rounded head rails on shaped splat and turned spindles, shaped wooden seat and spreading tapering octagonal legs.

462—Florentine Dante Chair of the Fourteenth Century

Curule-chair shape, with square carved and voluted arms and square carved legs with shaped aprons. Seat and back of contemporary brown leather.

From the celebrated Sambon Collection, of Paris.

463—Florentine Dante Chair of the Fourteenth Century

Curule-chair shape, with square curved and voluted arms, square curved legs and straight base rails. Fronts incised with star-shaped rosettes. Arms and legs strengthened with wrought-iron braces. Seat and back of contemporary brown leather.

From the celebrated Sambon Collection, of Paris.

464—Set of Four Florentine Walnut Chairs of the Sixteenth Century

Square upholstered backs with square supports, turned legs, turned side and front rails. Seats and backs upholstered in sixteenth century crimson velvet finished with knotted silk fringe.

465—Venetian Armchair of the Sixteenth Century

Square back on square supports, spirally turned arms with ovolo terminations on spirally turned supports, spirally turned legs and side-rails. Back and seat upholstered in silk brocade embroidered in colored silks and raised gold cord with a repeat pattern of a vase of flowers and bordered with rose-colored velvet.

466—Tuscan Inlaid Walnut Table of the Sixteenth Century

Rectangular top, inlaid with band of lighter wood and with molded edge. Double trestle supports, shaped as vases on shaped cross braces, and two longitudinal shaped stretchers tenoned and keyed into cross braces.

From the Stefano Bardini Collection.

467—Tuscan Walnut Table of the Fifteenth Century

Rectangular top with plain edge. Four spreading turned legs, square foot rails and ball feet .

Height, 32 *inches; length,* 43 *inches; width,* 17½ *inches.*

468—Bolognese Walnut Pedestal of the Late Sixteenth Century

Octagonal top, with molded edge and plain frieze supported by four detached Doric columns on rectangular pedestals with molded bases.

Height, 52 *inches.*

469—Sienese Inlaid Walnut Table of the Sixteenth Century

Rectangular top, inlaid with engraved ivory and mother-of-pearl and ebony with a central panel of flower and leaf scrolling. Vases, escutcheons and rosettes, enclosed in a border inlaid with flower and leaf scrolls, huntsmen on horseback, dogs and deer. Supported on four square spreading legs inlaid with flower and leaf scrolls and oval medallions and with four wrought-iron hinged brackets.

Height, 39 *inches; length,* 51½ *inches; width,* 24 *inches.*

From the Hainaud Collection.

470—North Italian Walnut Table of the Sixteenth Century

Rectangular top, with plain edge. Apron fitted with drawer, the front paneled with raised diamond-shaped medallions. On turned columnar legs with square side and end rails and ball feet.

Height, 32 *inches; length,* 44 *inches; width,* 14 *inches.*

471—Spanish Walnut Cabinet of the Sixteenth Century

Rectangular shape, in two portions. Upper portion formed as a desk with fall front, the interior arranged with eight drawers, two cupboards and central compartments, the fronts of drawers carved with symbolic figures and those of the cupboard with subjects of the Deposition and the Virgin with heart pierced with seven swords. Outer face of fall front carved with subject of the Annunciation and dated "1581." Lower portion fitted with three drawers having fronts carved with figures of Saints, and *putti* supporting a scrolled escutcheon charged with a coat-of-arms. Sides carved with similar escutcheons. Looped swinging carrying handles of wrought-iron with quatrefoil-shaped plates.

Height, 58 *inches; width,* 42 *inches; depth,* 20 *inches.*

472—French Walnut Cabinet of the Sixteenth Century

Made in two portions. Upper portion with molded cornice and carved frieze, arranged as a cupboard with two hinged doors with paneled fronts carved with masks and acanthus scrollings, divided by figure of Judith with the head of Holofernes and flanked by caryatid figures of warriors. Below is a frieze fitted with two drawers with paneled and carved fronts, and supports formed of two figures of winged gryphons with female faces. Carved and molded base.

Height, 60 *inches; width,* 44 *inches; depth,* 21½ *inches.*

473—French Walnut Cabinet of the Sixteenth Century

Rectangular shape. Molded cornice, frieze paneled and carved with figures of nude giants, vase and drapery festoons. Body arranged as a cupboard with two hinged doors, paneled and carved, above with medallions of the busts of Roman warriors, below with masks, vases and drapery festoons. Fluted plinth. Wrought-iron looped handles and pierced keyhole escutcheon.

Height, 72 *inches; width,* 39 *inches; depth,* 15½ *inches.*

474—Florentine Walnut Cabinet of the Sixteenth Century

Rectangular shape, made in two portions. The upper portion with molded cornice and frieze carved with acanthus scrolls and cherubim supported by three caryatid figures, the center as a woman terminating in fruit festoon and serpent, the side ones as warriors terminating in military trophies, arranged as a cupboard with two hinged doors having paneled fronts carved with gryphons, masks and festoons. The lower portion with frieze fitted with two drawers, the fronts carved with lions' masks and drapery and fruit festoons and flanked by rams' heads, arranged as a cupboard with two hinged doors, with paneled fronts carved with eagles' heads and acanthus-leaf scrollings, separated and flanked by caryatid female and male figures terminating in drapery festoons. Molded base and ball feet. Remarkable patina.

Height, 70½ inches; width, 55 inches; depth, 22½ inches.

475—French Walnut Cabinet of the School of Lyons and of the Sixteenth Century

Rectangular shape, in two portions. Upper portion with molded and dentelled cornice, frieze carved with a mask and cherubim and panels of rosette and scrolls, arranged as a cupboard with two hinged doors having paneled fronts carved with masks and scrollings. Lower portion, with apron fitted with two drawers having fronts carved with masks and festoons, separated and flanked by rams' heads, arranged as a cupboard with two hinged doors having paneled fronts carved with masks and scrollings. Molded base and ball feet.

Height, 75 inches; width, 57 inches; depth, 23½ inches.

476—French Walnut Cabinet of the Sixteenth Century

Rectangular shape. Made in two portions. Upper portion with broken pediment enclosing an arched niche carved with figure of an angel holding a book and with carved clusters of fruit in the spandrels, and frieze carved with cherubim fitted as a cupboard with two hinged doors carved with figures of nymphs. Lower part with apron fitted with two drawers with lion mask handles arranged as a cupboard with two hinged doors carved with figures of Justice and Strength. Molded base and carved feet.

Height, 84 inches; width, 53½ inches; depth; 20 inches.

477—Flemish Heraldic Tapestry of the Sixteenth Century

Rectangular shape. Woven with a scrolled escutcheon charged with two coats-of-arms impaled and surmounted by a helmet, crest and scrolled label and mantled with bold red and blue acanthus leaves with ball pendants. On dark yellow ground patterned in lighter yellow.

Height, 6 *feet* 8 *inches; width,* 6 *feet* 4 *inches.*

478—Flemish Verdure Tapestry of the Seventeenth Century

Rectangular shape. Woven with a view of a brook bordered by trees in full foliage and with two storks on the banks. In the foreground are plants with large pointed leaves, while the background is of a wooded landscape with sky and clouds. Bordered on three sides with acanthus-leaf scrolls and marks in blues, yellows and black on a dark yellow ground.

Height, 8 *feet* 2 *inches; width,* 9 *feet* 6 *inches.*

From the Boutel de Monvel Collection.

479—Flemish Verdure Tapestry of the Seventeenth Century

Rectangular shape. Woven in a design of a stream of water bordered with irises and crossed by a rustic fence and wooden gate. In the foreground and distance are wild animals and birds, including a camel, leopards and a deer and branches of flowers and leaves. Deep border on four sides of varicolored cornucopiæ, wreaths, baskets and pendants of fruits, flowers and leaves and birds.

Height, 10 *feet; width,* 13 *feet* 1 *inch.*

480—French Walnut Bench of the Sixteenth Century

Molded cornice, frieze with molded modillions. Back divided into eight beveled panels flanked by fluted pilasters. Straight flat arms on turned baluster supports. Seat as a box with two hinged lids, front divided into ten beveled panels. Square fluted and columnar legs.

Height, 75 *inches; length,* 128 *inches; depth,* 16 *inches.*

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